VOGUE

Late October

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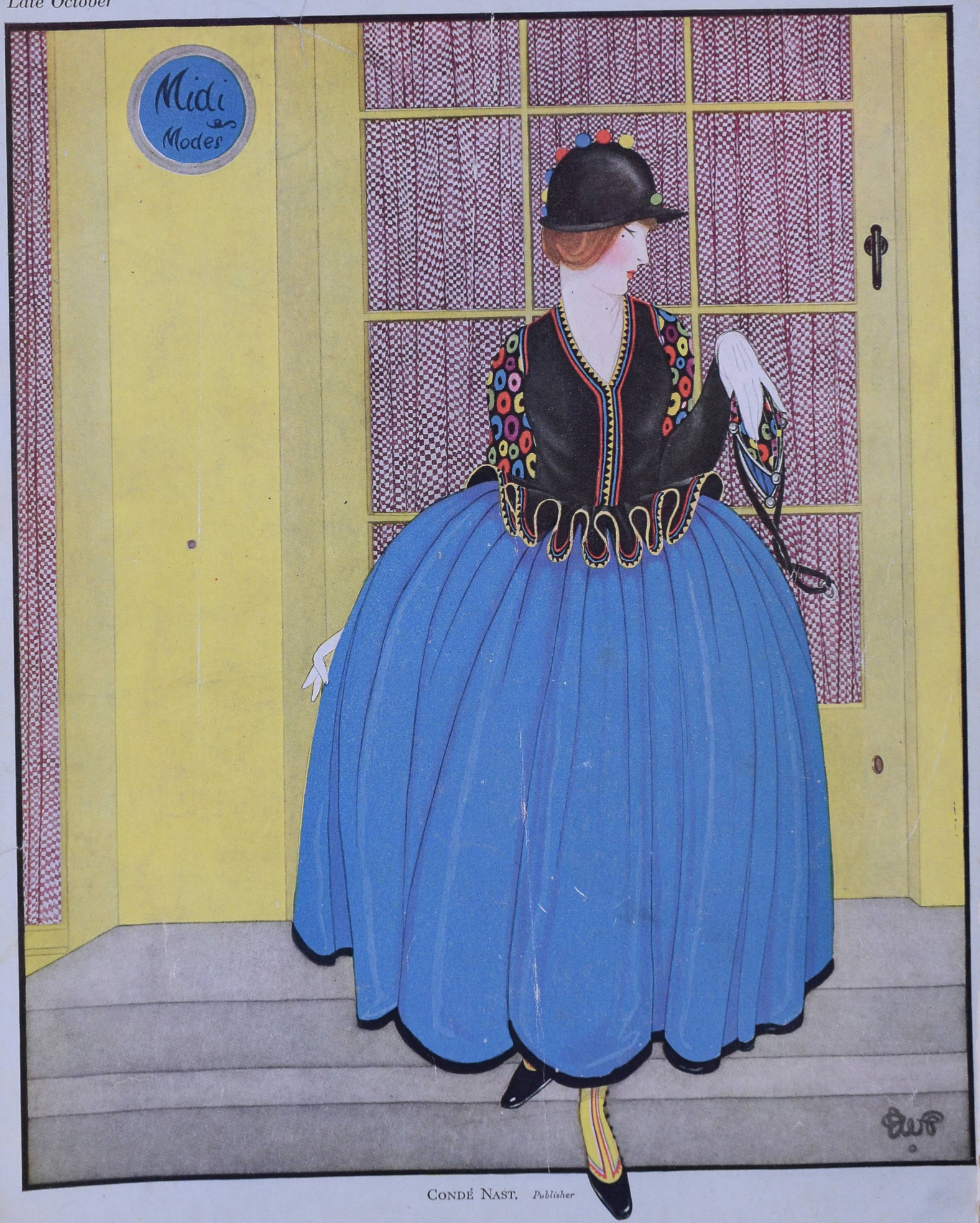

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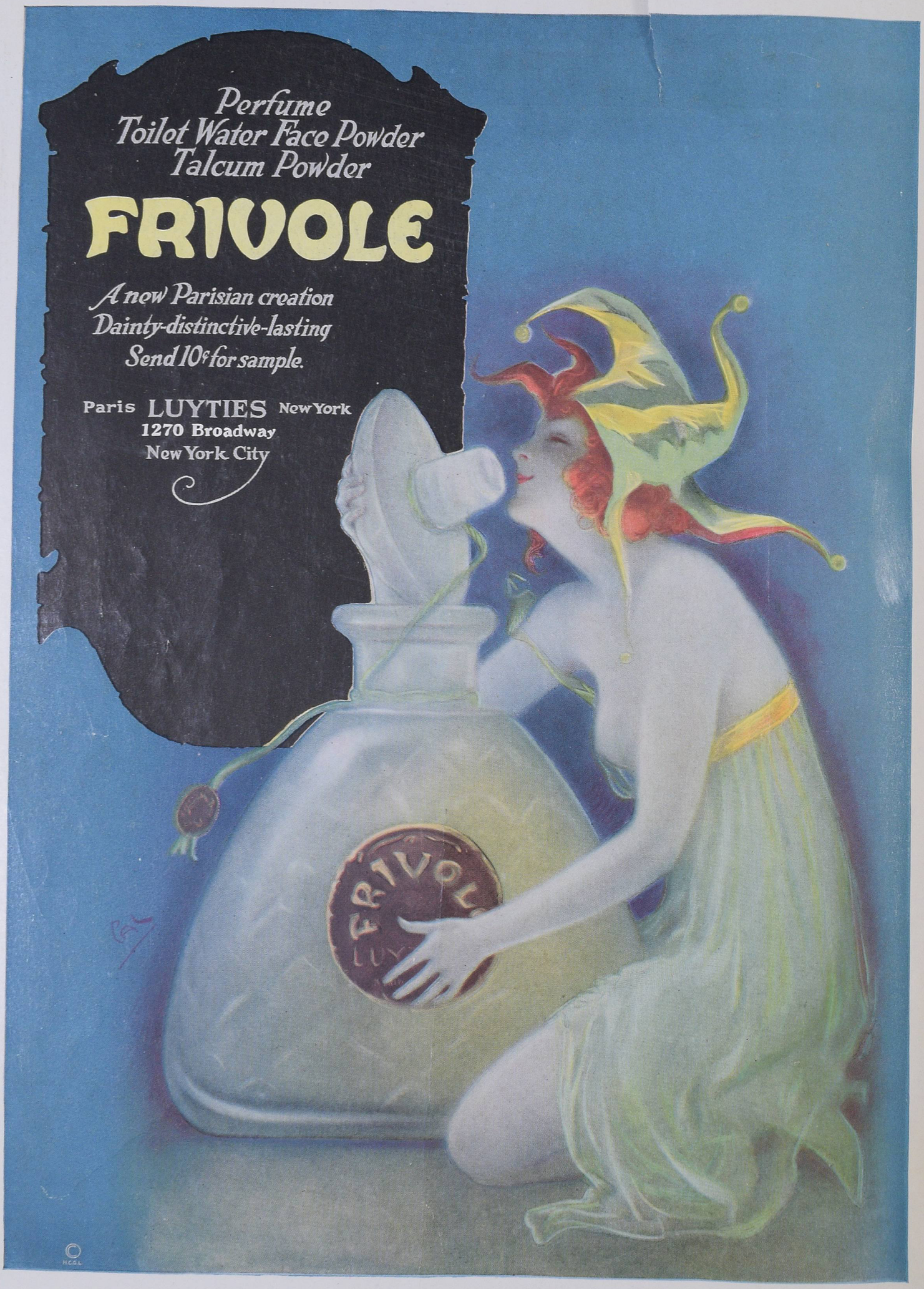
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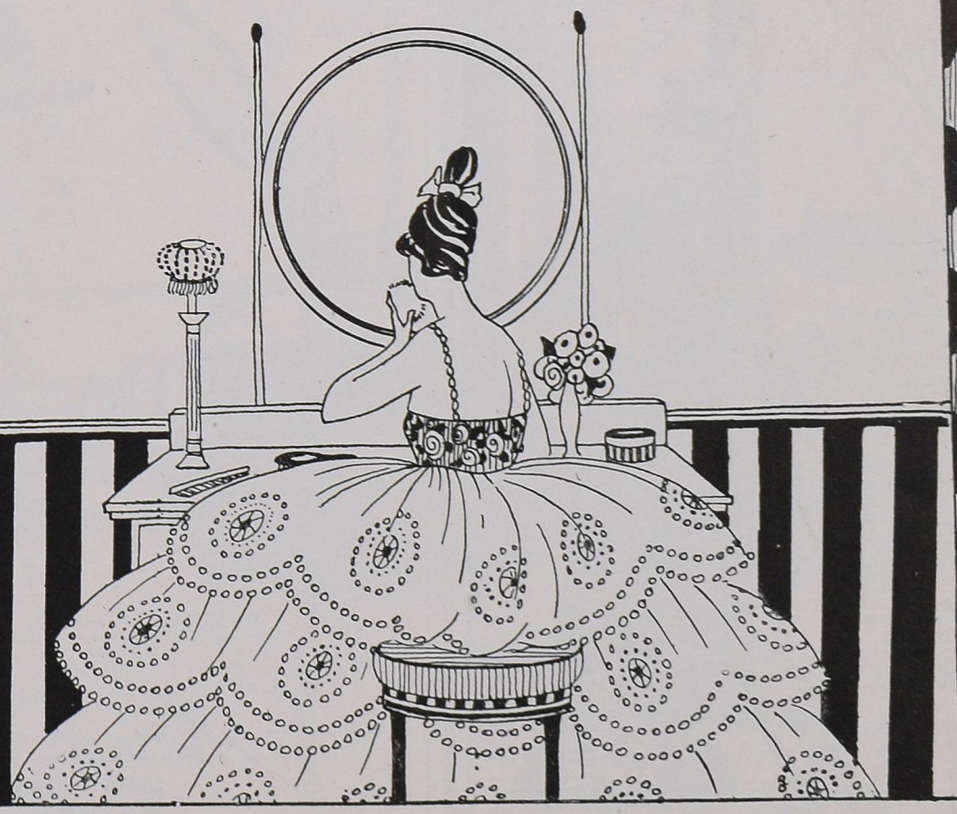

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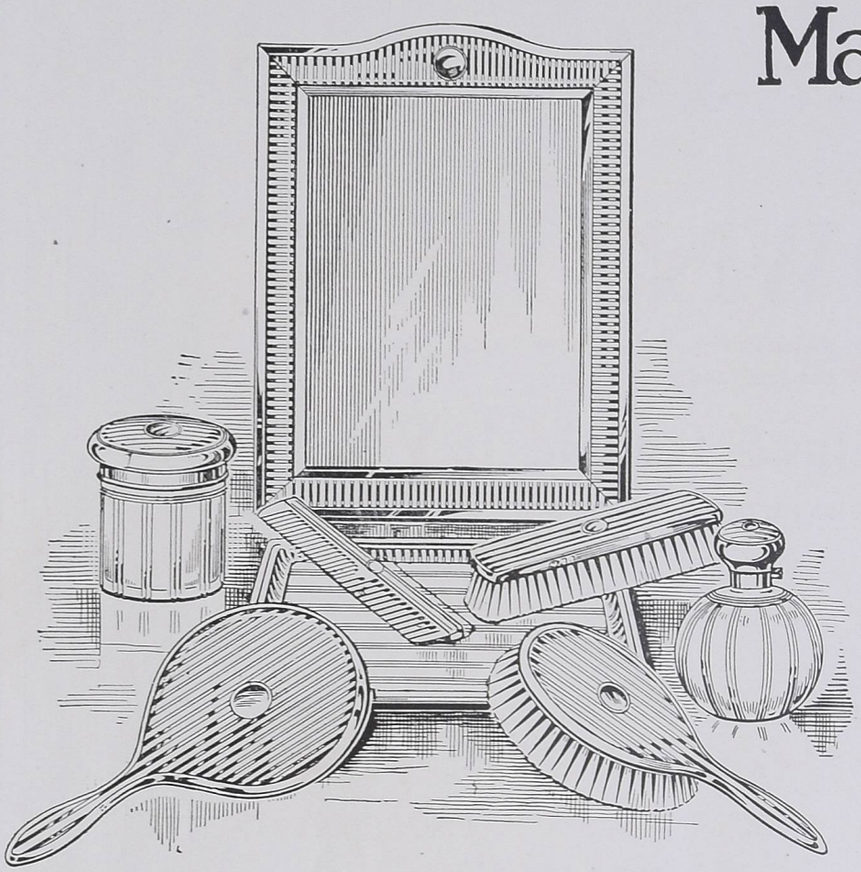

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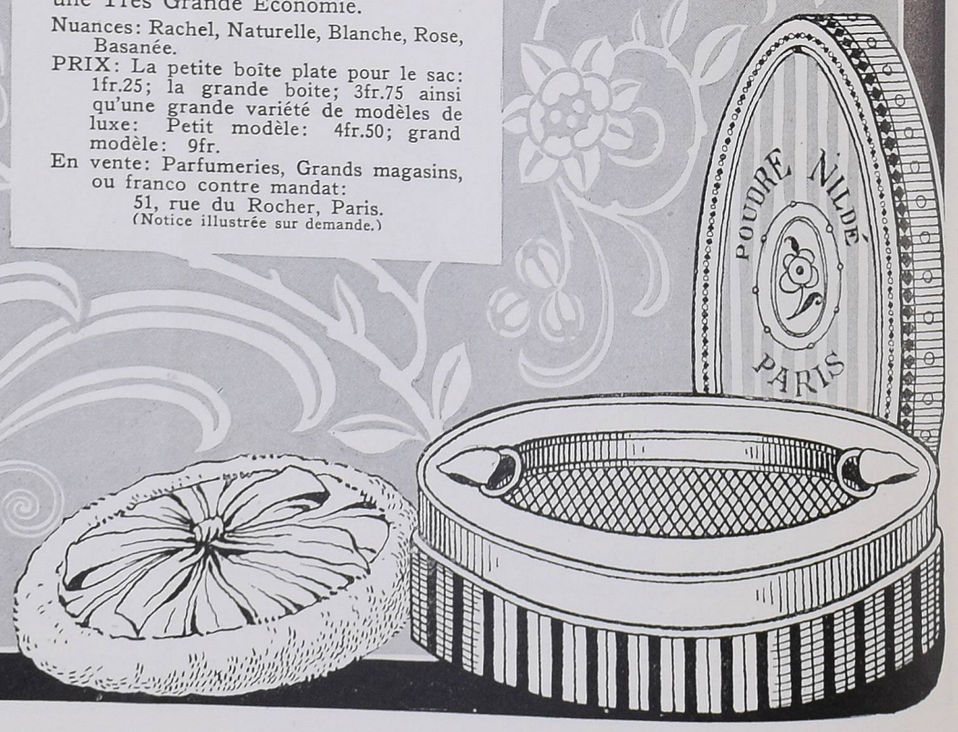

THE SMART FASHIONS FOR LIMITED INCOMES NUMBER

JUST about now, after Vogue has been spending so much time talking about Paris, it feels that it should show the true largess of its personality and turn right around and talk about limited incomes. In fact, the next issue is going to be the Smart Fashions for Limited Incomes Number, and, of course, that's always a splendid and exhaustive treatise on how to be smart though inexpensive. It can be done, you know.

How Vogue Does It

It will interest you to know that for one thing, Vogue is going to use a lot of "home talent" in this Limited Incomes Number. And that has no reference to the clever little things that mother and the girls can do, either; it means that Vogue has had a great many original designs made for itself and that the trusty pattern department knows all about these designs, and is cutting its patterns accordingly.

Vogue is not going to show you all sorts of designs for suits and frocks and then leave you to wonder what sorts of materials would look best made according to those designs, but we are going to tell you exactly the sort of material we know would be most charming and practical for the designs we choose for you.

If you are going to need a trousseau in a hurry, and it seems that almost every one does at present, Vogue has thought out a plan that will do everything but supply the minister. Vogue is going to plan clothes for you right up to the altar, and after it has left you there for the necessary length of time, it will see you through until it has you safely on your irreproachably clad honeymoon.

There are many ways of swelling a wardrobe by means of ingenuity rather than millions, and Vogue hasn't let a single one escape it. Little matters like having two smart chemise blouses to wear with one skirt, so that the net result is two beautiful frocks to wear to two kinds of affairs, Vogue knows all about.

And there will be practically no age limit in the next issue, either. For one thing, we are going to get the débutante the very minute she comes out and initiate her into her grown-up wardrobe, beginning with her first high heels and ending with just exactly the right hat.

Vogue Can Be as Practical as This

Then there is the care of the clothes to be considered. Everyone knows how important that is; the life of many a wardrobe has been practically doubled by a mere slip of a French maid who knew how to brush and fold away, and press and remove stains from, her mistress' clothes. Well, Vogue has taken it upon itself to be the complete French maid, and to tell you everything a maid should know about things like this. You see how practical the next issue will be.

VOL. 50. No. 7

WHOLE NO. 1080

Cover Design by Helen Dryden

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Late October 1917

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VOGUE is published on the 5th and 20th of every month.

Manuscripts, Drawings, and Photographs submitted must be accompanied by stamps for return if unsuitable. Unsolicited contributions will be carefully considered, but the Editors can take no responsibility for loss or damage in transmission.

The Subscription Rate to Vogue, including postage for Europe, Asia, Africa, and Australasia is 45 francs per annum, payable in advance. Subscriptions should be sent to

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2 Rue Edouard VII
PARIS
Cable Address Vopargan, Paris

LONDON
Rolls House
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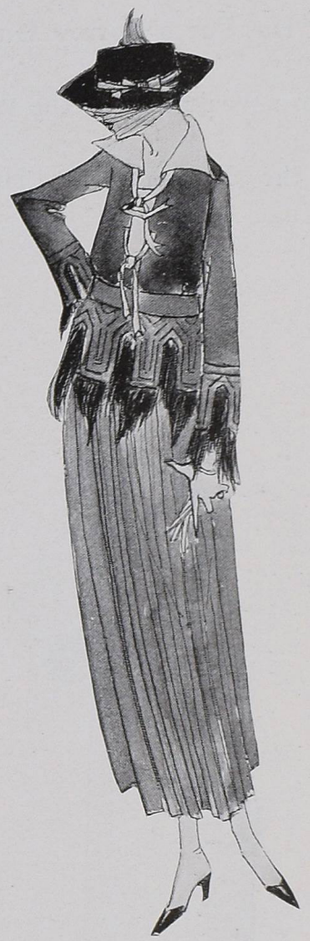
MRS. REGINALD C. VANDERBILT

Mrs. Reginald C. Vanderbilt, who was Miss Cathleen G. Neilson, spent the summer season at "Sunnylea," her lovely home in Newport. From the first of the season's festivities, Mrs. Vanderbilt has been among the most active of the young matrons. She appeared as "Belgium" at Mrs. Arthur Curtiss James's garden-party for the Red Cross; she was one of the bride's attendants at the Disston-Wanamaker wedding, and she was the hostess on the eighteenth of August when her daughter, Miss Cathleen Vanderbilt, gave her lawn fête to raise funds to purchase an ambulance for France. This season at Newport there have been no large dinners or dances, but from the beginning of the season society has devoted its energies to raising funds for the Allies

THESE ARE *the* TERMS LANVIN HAS MADE *with* WINTER

This brown velvet frock—for it is a frock, not a suit—has the slip-on chemise-coat which this designer loves; instead of being slashed at the sides, like many of her models, it is banded with Hudson seal to match the seal bands on the silk underdress. The collar which flares close about the face is characteristic



Skirts, with this couturière, are for the most part straight, definitely longer, and fairly narrow, like this pleated skirt of black suède cloth, though not so narrow as Paris skirts can be. This house has made several short jackets lined with monkey and several waistcoats like this of white grosgrain on "Uncle Sam"

This designer has a fondness for shaggy materials and for swinging panels; "morning" is proof of both tendencies, for it is of cinnamon camel's hair, and the front of the overblouse is in two swinging panels, pocketted. The cuffs and the underblouse are edged with wide black grosgrain, and the belt is narrow

MODELS FROM LANVIN

FROCKS are decidedly longer at the Maison Lanvin—so long, in fact, that they hardly show the curve of the instep. The skirts are narrow, but not quite so narrow as at some of the other houses. Here and there we see a skirt tapering slightly from the knee, but as a rule the skirts are straight. Mme. Lanvin makes effective use of a shaggy woollen stuff—white or gray with irregular stripes of brown or blue. A brown frock is jacketed with this hairy tissue in white striped with brown. The half-length coat is loose and the sleeves are wide and long. With a hat of brown satin of curious shape, this frock is exceedingly smart.

A HINT OF LOUIS QUATORZE

Several frocks of black and white checked cheviot are trimmed with a fringe of monkey sewn to the edge of a series of rounded tabs which finish the lower edge of a jacket, in one instance, and which trim the lower part of a skirt in another.

Many of the new Lanvin models show traces of the style of Louis Quatorze,—wide collars, sleeves, and hats; for with each frock shown in the collection, Mme. Lanvin shows also an appropriate hat. Very smart is "Postillon", in dark blue, with its broad collar and its severe little hat of well-ironed beaver. This model, which will be sketched for the next issue of Vogue, is perhaps the very smartest in the Lanvin collection of fetching tailored hats and costumes.

THE SLIP-ON CHEMISE-COAT

Mme. Lanvin makes much of a sort of chemise-coat which is drawn on over the head; it is open in front from throat to belt and slashed on each side from hem to hip. This coat is so long that it might well be called a tunic. The collar and sleeves are wide and the loose girdle is placed at the normal waist-line. Some of the Lanvin models are collared with white piqué—odd, little, turned-over, masculine-looking collars, drawn closely about the throat and fitted with neat cravats. "St. Moritz" in beige velours de laine is thus collared and is given also a second broad collar of otter, with cuffs and girdle of otter.

"Uncle Sam" (middle, above) is tailored frock

(*Continued on page 98*)

What makes "Bucolique" characteristic of its designer is the use of floating panels on its chocolate brown cloth overdress; they are fastened at the bottom with stitching. The Georgette crêpe underdress and the popular three-quarters length sleeves are banded with gray rabbit

A FREE TRANSLATION *of the* MODE—*by* PREMET

The House of Premet Has Put a Narrow Girdle Around the Earth; but Premet Has Also a Weakness for the Wide Lined Girdle and the Single Rever; the Premet Skirt Has Spiral Tendencies

MODELS FROM PREMET

"Lafayette," the frock of black satin and gray moire worn by Mme. Renée on opening day, exemplifies the distinctive "spiral" line of this house, where the frocks seem wrapped casually about the figure and fastened at the hip. This gives the effect of a tunic on what is in reality a one-piece frock

The coat worn with "Narzika" (at the upper right) is of yellow duvetyn, and black satin is used for the lining and the facing of the cuffs and the collar of Directoire origin. Like the frock, the coat may fasten snugly or turn back gracefully

This frock, called "Narzika," shows what a single black satin rever looks like when it is buttoned up on the shoulder with opal buttons (this two-faced sort of rever is a favourite with this house); the black satin bodice meets the old-gold duvetyn skirt spirally under gold embroidery and opal paillettes

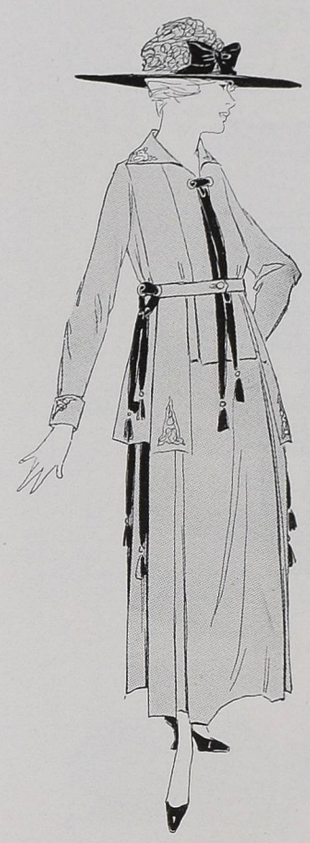
The narrowest girdle ever seen, a ribbon less than an inch wide, girdles the frocks of this house. The ribbon encircling "Nana" is black. The frock is of old-gold duvetyn embroidered in black in an odd design of circles. Black satin forms the single rever, otter the collar and the sleeve piping

Many sleeves here are little more than elbow length, and the tunics are long and straight, like the tunic in "Mouche." This frock of old-blue velvet embroidered with black brilliants follows the accepted mode of combining unlike materials; it has a bodice of black satin and tulle

MME. RENÉE of the maison Premet, in designing pretty frocks for herself, designs them for all the world. The new models are bewitching, both in line and colour. Very odd, also, in construction are the Premet frocks, being wrapped, as it were, about the figure and fastened casually at the hip. The skirt commences in effect at the shoulder and is stitched flatly in a drooping line across the back to the hips, where it is swung once or twice about the figure, producing, in some instances, the effect of a tunic. In reality, it is a one-piece frock. The straight top section—for all of the Premet frocks are straight and loose—is made of satin or velvet and is attached at the hips to a skirt of serge or bure and girdled at the waist-line with the narrowest girdle ever seen, a ribbon less than an inch wide, which is tied loosely on the side.

(*Continued on page 102*)

THESE BEAR THE STAMP OF BEER



And after all we've said about long waist-lines and loosely fitting frocks and eastern effects and Chinese influence, Florence Walton innocently appears in this smart, closely fitted, closely belted, and altogether iconoclastic frock of dark green cloth, embroidered a bit with black and gold and trimmed with black satin streamers

Another very satisfactory affair that the Parisienne finds herself involved in is a suit of blue serge. In this case that staff of life is embroidered with small, but telling patches of dull gold embroidery and belted with a long narrow string belt that gives the suit the air of a chemise frock. With this is worn a blue velvet hat

(Below) There is a great deal of taking of sides, when you come to regard this frock closely. Black satin seems to have the best of it, it by far outweighs any remarks that the green mousseline de soie tunic and tight little white satin underskirt have to say, as much as they have the mode on their side. That little shoulder-piece is green mousseline

(Below) "Grenadier" is of red velours de laine and it looks as if it had been made to the tune of the "Marseillaise"; the under part is of the velours de laine, embroidered with gold and red, and over it all, like a thundering chorus, is a great cape-like mantel of black satin with flowing sleeves and the long vague lines of the present enveloping mode

MODELS FROM BEER

The HAND *of* POIRET *in the* FASHIONS

Always an Advocate of the Straight Silhouette, Poiret Stands by His Guns; but He Is Not Alone,—All Houses Are of the Same Mind

In her hours of ease, she slips into these: which are of panne velvet striped with brown and green, blue and black

THE Poiret opening this season included some fifty models and was held on the second floor of the establishment, as the large salon on the ground floor is still used for an *ouvroir* for war relief work. A note of seriousness marked the display, and black and white combinations were particularly in evidence. This combination in suits was strikingly effected in several instances; and the second gown from the left, at the bottom of the page, shows a happy combination of white and black velvet.

While this house is an advocate of the straight silhouette, as seen in the gown on the upper right of the page, it occasionally deviates from it, as in the model sketched on the lower left. Rich fabrics, dignity of design, and a quiet line effect are among the distinguishing means of the Maison Poiret this season. For afternoon wear, there are dresses of satin in beige, taupe, navy blue, and black. The evening dresses are without trains, and have the tight little sleeves now in favour for this type of gown and are not cut as low as they were last season. Somberness of tone is in part atoned for by the scintillating effect of metal embroideries and trimming, but the intention, on the whole, is one of a quietness and dignity which befits the times.

Fashion unites two colours, and adds a rival colour. This triangle is of marron cloth, white cloth, and blue tassels

MODELS FROM POIRET

It looks as if the tunic of gold and blue lamé cloth had been wound about her after she had put on a frock of skunk-trimmed black velvet

It uses white and black velvet, and jet squares for trimming; it drops its bodice to the hips, pleats its skirt, and achieves a climax of very smart effect

Paris decreed long loose wraps hanging in straight lines; and winter suggested red velvet, leopard fur, and an embroidered girdle with gold fringe

This is the very newest way of a waist, and its wearer knows the right from—the left. The gown is of marine blue and lighter blue satin and marmot

SYMPHONIES AND VARIATIONS BY CALLOT

The Sheath Skirt Stealthily Advances Under the Disguise of a Tunic, Sleeves Grow Tighter, and Some Girdles Near the Vanishing Point

ARE women aware that the sheath skirt, which looks so very innocent under its tunic, is advancing upon them stealthily, step by step? Already it begins to mince. The latest advices from Paris hint darkly at a metre as the measure of a skirt. How shall the woman of to-day maintain her free and progressive pace within a thirty-nine inch limit of hem? The thing simply cannot be done. At their recent opening, which was a signal triumph over difficulties, the three hundred models displayed by the Callot Sœurs proved that this house stands sponsor to the narrow skirt.

But, with a grace truly Parisian, the house of Callot allows the incoming models to allude to those which are passing; the tapering skirt may just touch on the *tonneau* silhouette, the tunic may breathe a reminiscence of the chemise smock, the tight sleeve, if a kimono, may sag a bit at its start. On the other hand, the hints and rumours of a few months past are now *faits accomplis:* metal embroideries dazzle with their splendour, oriental motifs are acclimated, girdles, when narrow, may be a mere finger breadth. And bodices, though usually loosely fitted, sometimes dare approach close to the human form divine and even cling to it.

Most of the bodices from this house, however, as from the other *Grandes Maisons*, are loose-fitted, with very long and very tight sleeves. We may even have to be buttoned into our sleeves; some of them are now buttoned to the elbow. And we may have to return to slits in our skirts. There are also hints of the hobble, and from this house; for bands confine side pleats at the hem, and that is a discreet beginning. But in their suits, Callot Sœurs use few pleats, for they prefer the narrow hem, and their coats are of wrist or finger length. Sheer materials in combination with velvet and lavish use of rich embroideries distinguish the formal models designed by these couturières. Their penchant for lace, especially for filet, Chantilly, Spanish, and metal laces, finds expression in their evening gowns; as does that for rich silk brocades. Green is much used. If rich brocades are not used, materials are as sheer as possible; and this transparent effect, with the glitter and gleam of gold and silver threads, is particularly beautiful. For afternoon wear there are gowns of satin, some of them with three-quarter length redingotes, and many of the wraps are in the cape style.

This symphony in fabrics and colours, which was composed for the dancer, Florence Walton, emphasizes the semi-belted tunic, left to fall loose behind. A flesh-coloured slip has its narrow skirt bordered with a band of black satin, while the tunic of gold tulle is embroidered in gold, silver, and pearls. The long tight-fitted sleeves are also of the new mode

MODELS FROM CALLOT

(Right) By virtue of its narrow double belt, its pleated tunic, and narrow skirt, this gown of black satin and black tulle is at once a variation of the straight silhouette and an exemplar of the latest word from Paris. It also has the tight sleeves and the narrow skirt of the new mode, and it, like the other frocks on this page, was made for Florence Walton

(Left) The departing "tonneau" silhouette is gracefully alluded to by the incoming tapering skirt of this gown of black corded silk, embroidered with vivid blue silk cord. The narrow girdle and the use of embroidery are features of the frock

THE MODE THROUGH *the* EYES *of* MARTIAL *et* ARMAND

Parti-coloured, Yet One-Piece, Are the Frocks of This House; Skirts Remain Short and Girdles Loose, and There Is Some Use of Drapery

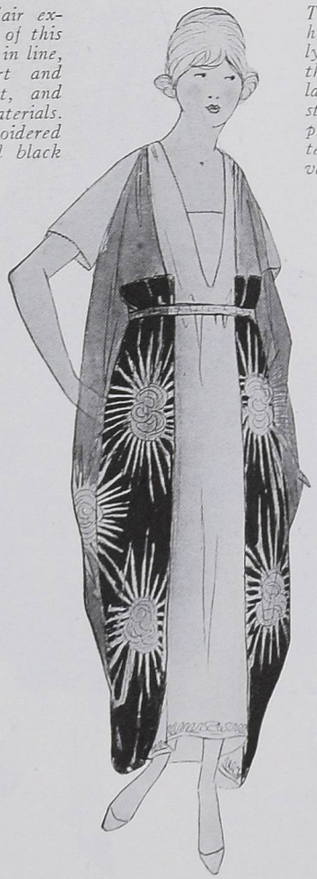
"You—you," is a fair example of the frocks of this house, loose, slender in line, flatly girdled, short and narrow as to skirt, and combining two materials. The girdle is embroidered with gray, red, and black

The evening gowns at this house are straight and loosely girdled. In the case of this gown of black tulle and lace over white satin, the straightness is further emphasized by a broad Watteau-like panel of black velvet which falls to the hem

MODELS FROM MARTIAL ET ARMAND

Checks—even checks of notable size—are much in evidence at this house. One of those enveloping cloaks in which the Parisienne is preparing to hibernate is of bright blue velours de laine trimmed with the same material, largely checked

A tunic in the form of hanging panels or a tablier is much in favour at this house. In this case, both tunic and frock are of crow blue velvet; the embroidery is in gold, and the narrow girdle is very high indeed



THE parti-coloured frocks of Martial et Armand are exceedingly pretty. One-piece in form, often with a hem-length tablier front and back joined under the arms by a simple flat girdle of some sort, over an underdress of another colour and tissue, these frocks are loose, slender as to silhouette, and actually very narrow as to skirt. They are sometimes draped a bit, low on each side, resulting in a slightly tapering effect below the knee. In one instance, the front tablier is split at the hem and each half is doubled on itself and carried up to the shoulder in the back. Several models show a bit of bulging drapery on each side just above the hem. This line is very kind.

THE VARIABLE WAIST-LINE

The waist-line is high or low, as the case may be, with the balance on the "low" side. There is no attempt at a tight waist-line, but the bodices of two or three of the evening frocks are rather close-fitting, and the skirts below are

(*Continued on page 102*)

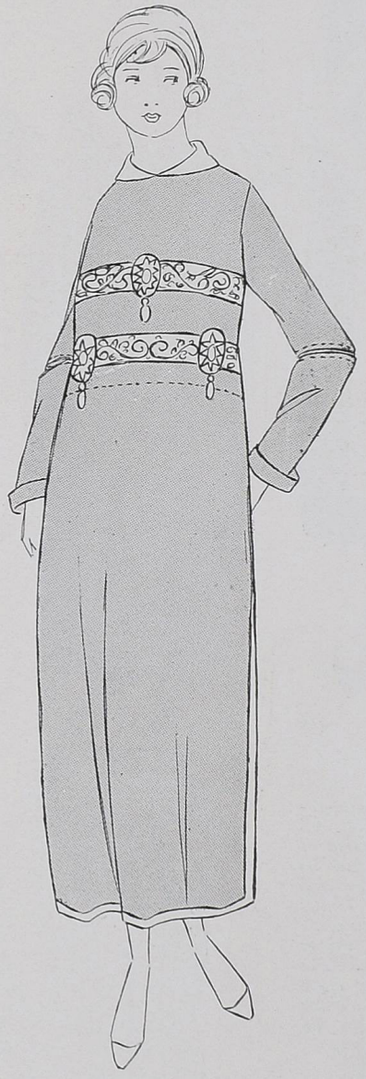
(Left) There are no long skirts in this collection, not even among evening frocks. The overdress often receives a slight draping low on either side. Black tulle gold-embroidered is draped over black and white satin

(Right) That soft wool embroidery which Paris calls "broderie mousse," trims many of the frocks of this house. How pleasing may be its use appears in "Pershing," a frock of black velvet embroidered in white wool

THE AUTUMN THOUGHTS OF MAUPAS

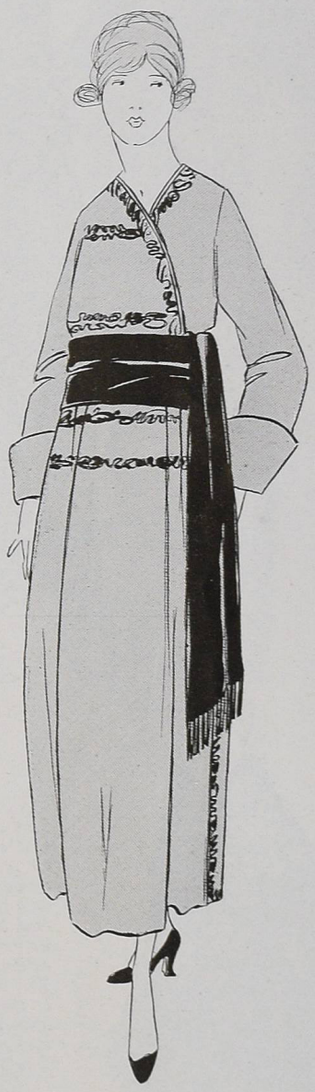
Spartan simplicity and smart audacity mark this frock of violet coloured velours de laine, trimmed with black braid and worn over a culotte of black satin which ends in gaiters

MODELS FROM MAUPAS



It is for the artist to achieve—this simplicity which, in light and dark blue serge trimmed with light blue embroidery, follows the lines of the latest mode

For either sports or grim war service is this suit, which may be of beige covert cloth or khaki. It has a gaiter skirt, and is at once practical and pleasing



The blue cachemire d'Inde and the Japanese embroidery of this frock savour of the orient; but its lines, its loose-fitted girdle, and its narrow skirt all savour of Paris

The BUZENET VERSION *of the* MODE

MODELS FROM BUZENET

Last season, if any one had told us that all those high-living waist-lines we saw could fall as low as this, we would have said "Impossible". But now just look at this black-embroidered black charmeuse frock; low as its waist-line is, it shows every indication of wanting to be even lower. The only relief from the blackness of the whole frock is in some little blue faille revers that outline the neck, which is filled in with black tulle folds that cross in front

The new, high, from-shoulder-to-shoulder neck-line can undergo all sorts of tribulations in the form of pleats and then come out just as smart as any seen this season and scarcely ruffled by it at all. That's because it has dark blue jersey cloth to rely upon,—you can do things like that with jersey cloth and have no trouble. The blue jersey cloth tunic is made over a skirt of black satin, and there is red and gold and blue embroidery on the girdle

Another one of those huge coats the little Parisienne is hastening to acquire against the long cold winter is of tête de nègre cloth, muffled to the ears with civet fur and cuffed with wide bands of the same fur. The tight little bodice is for warmth's sake, and so is the full gathered skirt that gives her such an amusingly deceptive provincial air

It would seem as if the tunic were designed for marine blue jersey cloth,—so well is it adapted to the mode. This is another one of those warm little winter frocks that Paris knows it will need during this winter sans coal. The collar is lined with yellow jersey cloth, and then there is a little vest to match and embroidered with black silk

FANNY MAKES HAPPY UNIONS BETWEEN

WHOLLY UNLIKE SKIRTS AND BODICES

MARGAINE LACROIX

This bodice of white cloth lined with red cloth is mated to a skirt of dark brown velvet. Also, it cleverly achieves the desired waistcoat effect, fastens it with gold buttons, then puts gold embroidery on its collar, and dons a black cravat

ODETTE

The autumn mode in hats allows this one of sky blue duvetyn only encircling knots of gold thread and a jaunty gold tassel to trim itself with and thereby emphasizes the smart well-turned lines

TWO MODELS BY FANNY

The east and the west come together in this Chinese-like smock of blue Indian cashmere embroidered in steel, which tops a black satin pleated skirt. And the two combine in the straight slim silhouette of the hour

DEVIOUS ARE THE WAYS OF MARGAINE

LACROIX'S SLIM SIMPLE SILHOUETTE

MARGAINE LACROIX

The waist-line may be anywhere this season, so it be in the right place; while plaids and bead trimmings are of the latest mode. This gown of marron cloth combined with marron and blue plaid velvet has made all these new features its own

The sophisticated simplicity of this gown, with its tunic effect, its narrow skirt, and its girdle tied at one side, has chosen to express itself in taupe gray velvet and narrow—very narrow—bands of skunk fur

Charlotte Fairchild

Lucie Hamar made it. Red velvet, of a colour called "incendie," a peaked brim, a soft crown, and two soft quills, knotted together at the back and extending over the brim, these are the substance of it

(Above) The Rose Descat turban is all of black satin antique, on the newest close-fitting lines. Peggy Hoyt designed the ermine-banded kolinsky wrap. It simply goes around you twice, and then crosses at the back

MODELS FROM PEGGY HOYT

POSED BY NORMA TALMADGE

(Left) When an American woman puts on a gendarme hat she does something to it that takes off all that stiff-necked look the gendarme finds necessary. This Lucie Hamar model of "poilu" blue velvet has a corded crown, a ruffle for a brim, and a velvet rosette to give it dash

Because it is so fashionable to be international, we are less surprised than pleased by the appearance of this Spanish-looking dress. It is long, narrow, and of black velvet, embroidered in silk of yellowish cerise. The close-fitting cap is part of the costume; it is of black velvet and rose broadcloth

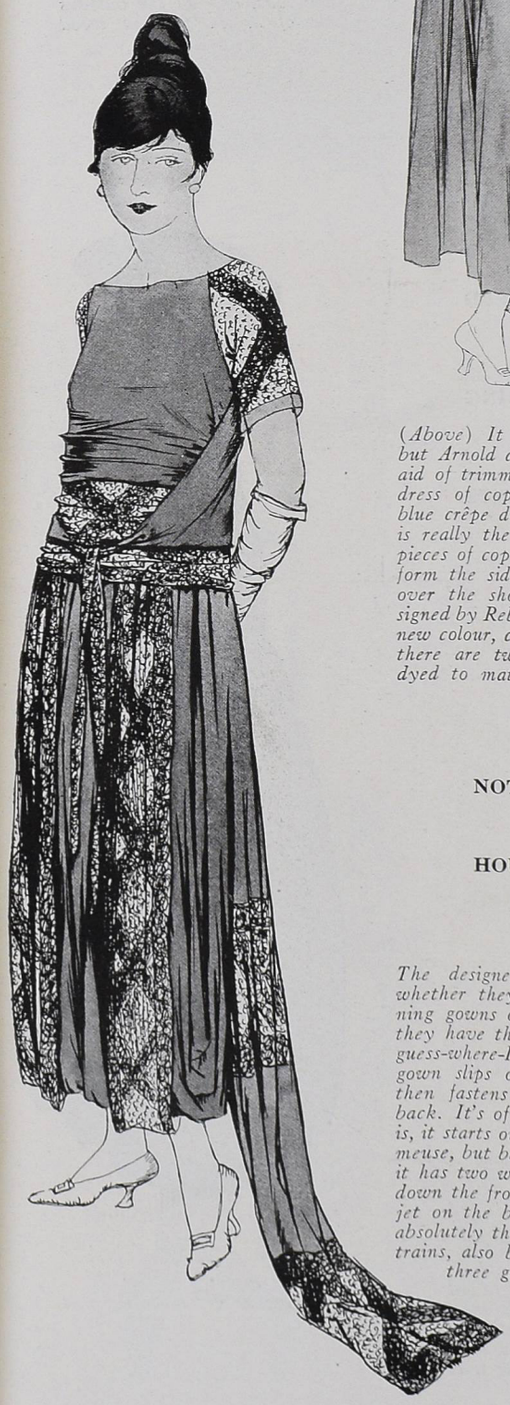
THESE VARYING HATS ACCOMPANY A STRAIGHT VELVET DRESS AND A ROUNDABOUT WAY OF KEEPING WARM

(Above) It doesn't seem possible, but Arnold did all this without the aid of trimming. It's an afternoon dress of copper coloured and old-blue crêpe de Chine. The old-blue is really the lining of the straight pieces of copper coloured crêpe that form the side drapery and drapery over the shoulders. The hat, designed by Reboux, is of velvet in that new colour, chaudron (copper), and there are two strands of paradise dyed to match it across the front

(Above) Yes, tunics seem to be getting better and better; in fact, they are very good just now. The foundation of this is of sand coloured satin, banded with skunk fur, and over this is a coat of tan chiffon, which is elaborately embroidered in green-gold and tan silk and banded and girdled in gold metal cloth. Skunk outlines the neck, and the sleeves are actually three-quarters length. The sable hued velvet Marie Louise hat is trimmed with sand coloured ostrich

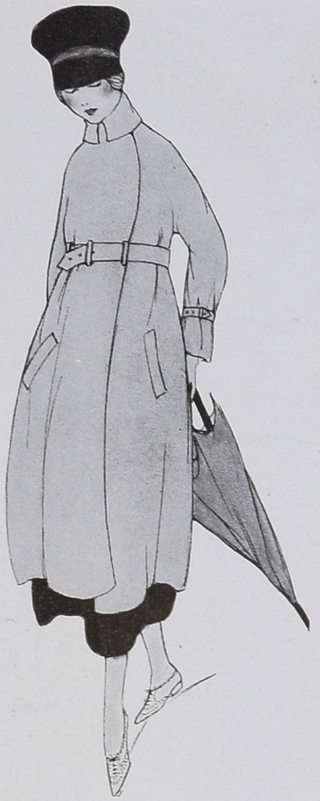
MODELS FROM KURZMAN

NOT EVEN DRAPERIES CAN LURE THE NEW SIL-HOUETTE FROM ITS STRAIGHT AND NARROW WAY



The designers simply don't care whether they fasten the new evening gowns or not, just as long as they have that straight-draped and guess-where-I-get-into-it look. This gown slips on over the head and then fastens over the shoulder in back. It's of black charmeuse; that is, it starts out by being black charmeuse, but before it gets all through it has two wide panels of black jet down the front, to match the black jet on the bodice and sleeves, and absolutely the latest things in panel trains, also banded with black jet; three gowns from Agnes

This afternoon frock has gathered unto itself about all the most modish features that such a frock should have. It is of black charmeuse and hangs in almost straight lines from the shoulders to the turned-in bottom. Neck-line, short sleeves, and natural waist-line,—all are loosely fitting. The sombre hue of the frock is relieved by patches of blue silk embroidery. The side draperies are ornamented in this way. The cord belt is of jet beads and tasselled with jet. The Renée hat is of black satin faced with old-blue velvet and trimmed with tapestry flowers



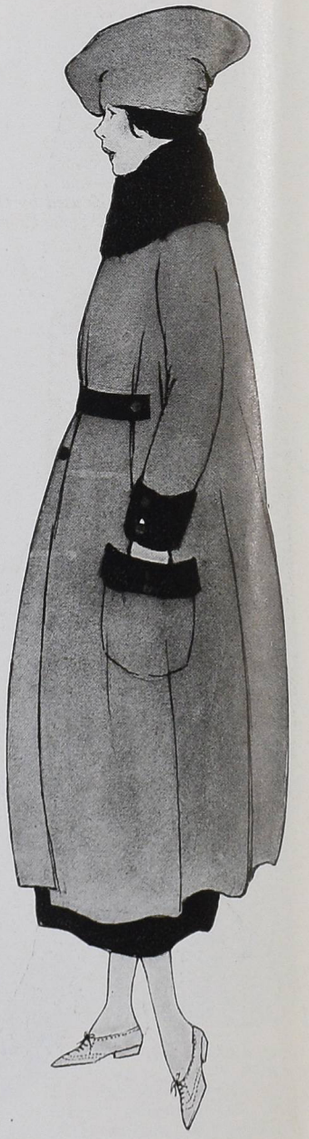
One reason that all the Tommies sing in the rain is because they're so well clad. This raincoat of olive drab waterproof English khaki is on the lines of a trench coat; it closes down the left front. The belt has three steel buckles that hold it to the coat even when it's worn loose, and the cuffs are buckled

When the American woman adopts English materials, she must expect to get them mixed. This Scotch cheviot is a mixture of old-blue and olive green; it is built on norfolk lines, with inverted pleats. There are pockets beneath the side tabs, and all the buttons are of brown polished wood

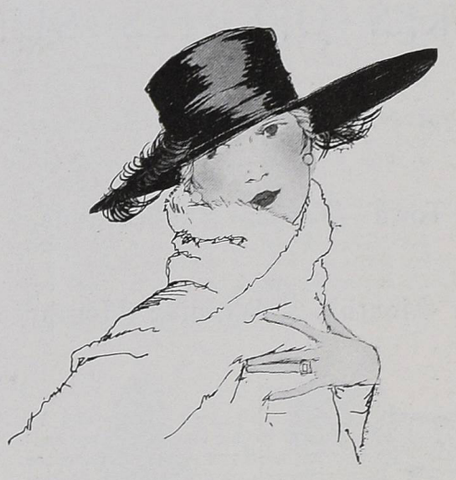
ONE OF OUR ENGLISH HERITAGES—THE TAILORED SUIT OR COAT OF TWEED OR CHEVIOT—IS HOLDING ITS OWN ON AMERICAN ROADS AND PAVEMENTS

This walking suit of Harris tweed may be beige (the English call it fawn), old-blue, rose, or olive green. It has pockets, as a comfortable suit will do, and a suggestion of the norfolk idea, though there are no pleats and no yoke to prove it by. There is an admirable restraint about such a suit; even the buttons are self-covered, and the lines are very straight

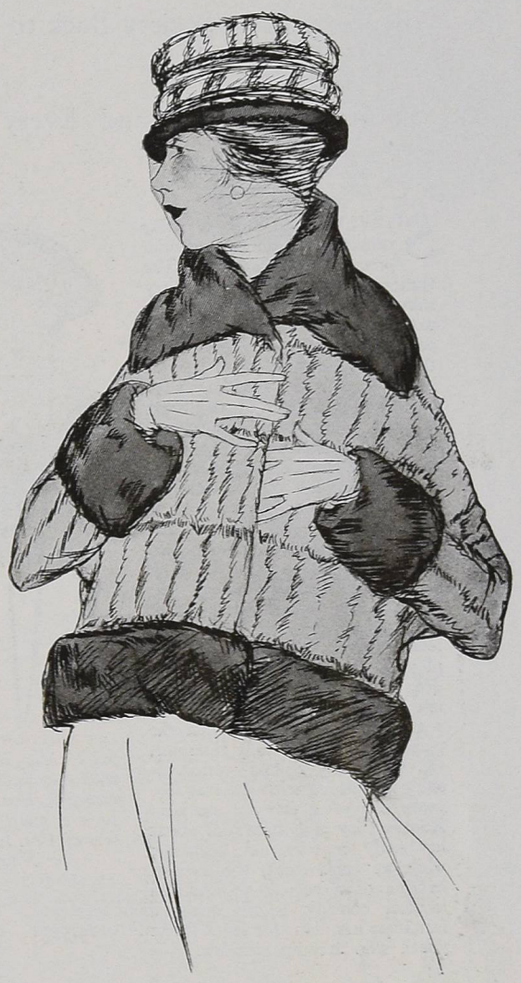
This motor coat is of Botony wool; and Botony wool, like the best whiskey, golf, and after-dinner stories, comes from Scotland. It is tan, with collar, cuffs, belt, and binding of navy blue. It is belted in front, which is one of the best ways to be belted; the back, which is left flaring, shows the circular cut of the coat. The buttons are covered with blue wool



The Paris milliners have trained monkey fur so that it will curl around any way they want it to and do practically every little thing they say. Evelyne Varon can take a few strips, rather plain looking in their natural state, and make a muff and collar that everyone, even the Parisienne, gets excited over,—and that's the acid test, of course. And all she used by the way of trimming was a black and gold Chinese tassel



It looks as if Caroline Reboux went to work and made a perfectly good and flawless black panne velvet hat and then deliberately cut a piece off of the brim,—just to make it smarter. It did too. And so did the flat band of black uncurled ostrich she placed so that it bobs over the shorn side of the brim a bit in front and under the wide part of the back brim



You can see right away that it's one of the new short coats and that it's a perfectly straight little jacket with the sleeves set in with wide armholes and tapering down to slim wrists, but you can't imagine what it's made of. Well, it's red chipmunk,—yes—and the band trimming and soft rolling collar are of nutria. The little hat has a chipmunk crown that can crush right down or rise again and be high and straight, and its narrow brim is of nutria; hat and coat are by Saget

This is one of those simple things that keep you wondering how on earth they thought of it. Chanel made the gray squirrel scarf of just one straight piece,—but it's lined with green duvetyn, and that's what does it. You see, the duvetyn folds over and makes a soft frame for one's face. Then the little hat: that has a rolling brim of gray squirrel, and the crown is of the green duvetyn, all elaborately embroidered with terra-cotta wool and silver

Maria Guy is doing some wonderful things with fur turbans; now, with her a thing like this seems to happen perfectly naturally. The turban itself is close fitting and of ermine, very soft and crushable; then, right on top, are two short tips of brown ostrich, and then,—and this certainly is the crux of the whole matter—there is a wide piece of wood coloured tulle fastened to the top of the turban and worn as a veil and a scarf

MODELS FROM LITTWITZ

IF YOU WATCH THE VERY BEST SETS YOU WILL SEE THAT THEY NOW CONSIST OF HATS AND FUR PIECES THAT ARE NEARLY ALWAYS SEEN TOGETHER

NEW YORK SHAKES OFF ITS SUMMER LANGUOR

The Autumn Awakening of Theatres, Shops, and War Benefits Begins to Lure Society Back to Town—War Has Robbed June of Its Prerogative, and Every Month's a Wedding Month

SLOWLY New York is going through the annual autumn process of awakening. The theatres, which during the sultry summer months presented to the world a blank façade, tempered perhaps by a poster announcing that so-and-so "will open here in a new play in the autumn," have quickened into life. By day there is much going in and out of the little stage doors, and by night flashing electric lights dispel the gloom which for many weeks has shrouded the side streets opening both ways off Broadway. The first nights of the plays have been well attended, but it is the stage rather than society which has come to look on, for this is almost the only time of year when stage folk can have a night off to see plays. If one does but eavesdrop a little on these first nights, one may learn intimate bits of personal history connected with the player-folk. More likely than not, the elaborately coiffed woman at one's left played with the star five years ago when she did stock in Kansas City and knows all about her early matrimonial ventures; while at one's right, the slender heroine of a soon-to-be-produced musical comedy is disclosing with engaging frankness her plans for the future to the devoted youth who accompanies her.

Miss Margaret Perin, with her mother, Mrs. George Howard, has been a guest this summer of Mrs. John Drexel at Newport

FASHION COMES BACK TO TOWN

On Fifth Avenue, too, it is autumn. In the shop windows, summer hats and parasols and placards announcing summer clearance sales have been replaced by gowns and wraps obviously just from Paris, showing a silhouette of astonishing straightness, by hats of satin, with crowns plainly borrowed from the biretta of a priest or from the service hat of a soldier, by furs,—oh, such furs!—and by boots having long slim vamps ending in—if you please—a square toe instead of a point, after a fashion new this season.

Other windows are filled with imposing arrays of cordovan puttees, wrist watches, and metal mirrors, for Fifth Avenue is nothing if not patriotic. Nearly every breeze which sweeps up from the Flatiron Building, fresh with the tang of the sea after the manner of New York breezes in the autumn, carries on it the beat of drums or the sound of music, and the woman who is buying jewels at Dreicer's or furs from Revillon Frères is constantly leaving her task, and the little girl who sews hats at Kurzman's or embroiders gowns at Joseph's is as constantly leaving hers, that both may cheer the long olive drab lines of soldiers that swing so bravely up the Avenue, past admiring throngs.

FOR THE RUSSIAN AMBULANCE

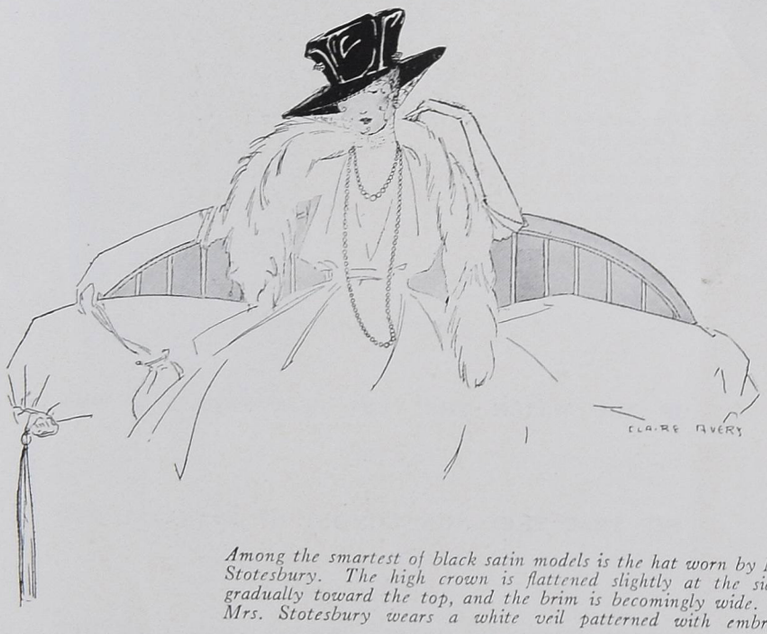
Already the winter round of war benefits has begun. A percentage of the proceeds for the first two weeks of Adolf Bolm's *Ballet Intime* was given over to the Russian Ambulance, and many people who are interested in this organization were numbered among the audience at the opening night. Mrs. James Lowell Putnam, whose husband made an appeal in behalf of the Ambulance, wore the very lovely evening gown of white satin with a floating panel at the back, embroidered in rhinestones, which appears in the sketch at the left in the middle of the opposite page. Her hair was done high, and in it were thrust two jeweled pins, while about her neck was a band of white tulle held by narrow diamond and platinum slides. Another interesting coiffure seen in the audience is sketched at the upper left on the same page. A slender young woman had her dark hair drawn close to her head and rolled into a small knot, behind which was a tortoise-shell comb.

Mrs. George Marshall Allen looked thus upon the wedding of her daughter Miss Loraine Allen to Lieutenant Allan MacDougall

THE WAR AND THE WEDDING

Almost as many as the benefits for which it is the occasion, have been the weddings on which the war has had its influence. Heat does not hinder them, neither does the fact that at this season of the year the friends of the bride and groom are, as a rule, scattered to the four ends of the earth, prevent them from taking place. One of the prettiest of war weddings was that of Miss Loraine Allen, daughter of Mr. George Marshall Allen, to Lieutenant Allan MacDougall. It took place at St. Peter's Church at Morristown, and all the countryside was on tip toes with interest. Even the horse of the policeman who took care of the traffic about the church, boasted rosettes of white ribbon on his head, which he held high with pride. The church, which is of unusual architectural beauty, was effectively hung with leaves and flags, and the wedding procession was an imposing one, consisting of a choir of boys, of military ushers, bridesmaids, and maid-of-honour. The bride was very lovely in her gown of white satin with a tulle train and her Russian head-dress of lace, and a photograph of her is reproduced on page 74.

Miss Adelaide Wilmerding, who was one of the bridesmaids, is sketched at the upper right on the opposite page. She wore, as did Miss Allen's other at-



Among the smartest of black satin models is the hat worn by Mrs. Edward T. Stotesbury. The high crown is flattened slightly at the sides and widens gradually toward the top, and the brim is becomingly wide. With this hat, Mrs. Stotesbury wears a white veil patterned with embroidered tracery

Throwing rice and rose leaves after the bride was the mission of this little guest at the MacDougall-Allen wedding

A slender dark-haired young woman made this interesting use of a tortoise-shell comb at the première of Adolf Bolm's "Ballet Intime," which is sharing its profits with the Russian Ambulance, in true war spirit

tendants, a gown of cream coloured lace and a flat hat of cream coloured tulle having a tucked frill about the edge and another frill at the top of the crown. The bridesmaids carried great sheafs of blue and pink hydrangeas, bound about with broad hydrangea toned taffeta ribbon. The blue and pink alternated in these bouquets; one bridesmaid carried a bouquet in which the pink tone predominated; in the bouquet of the next, the blue hydrangeas were most in evidence; this produced a very unusual and charming effect.

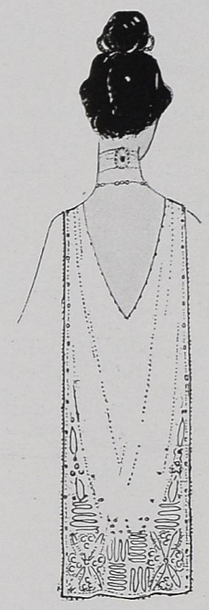
Mrs. Allen, the mother of the bride, wore a lace gown of the gray écru tone known as arab. This gown, sketched at the upper right on the opposite page, was open at the throat and had a becoming high collar at the back. Loops of satin of a shade just a trifle darker than the lace widened the silhouette a bit at the hips, and there was a narrow girdle of the satin about the waist. Mrs. Allen wore pearls and a hat of brown tulle with a bit of brown goura at the side. After the wedding, there was a reception at "Glynallyn," the beautiful new home of Mr. and Mrs. Allen at Convent. The house, which is not yet entirely completed, had been hurriedly prepared for the occasion, and the fact that the walls had not yet received their final decoration was cleverly concealed by hangings of tapestry and leaves similar to those used at the church, with a result that was very interesting. One of the small guests who threw rice and rose leaves after the bride is sketched at the lower right on the opposite page. Her frock of sheer white muslin was edged about neck-ruffle and skirt-hem with a band of net, and her flat hat of white net was tied around with a narrow blue ribbon.

A POMPEIIAN WEDDING SETTING

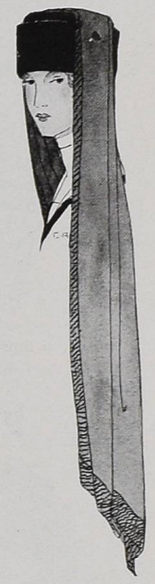
Another very charming wedding was that of Miss Mary Caroline Pratt, daughter of Mr. Frederic B. Pratt, to Mr. Christian A. Herter. The wedding took place at "Poplar Hill," the country home of the bride's parents, and the ceremony was performed in a small Pompeiian temple which was erected at the right of the house, overlooking the garden and Long Island Sound. The forecourt of the temple was bordered on each side with columns, behind which were huge hydrangea plants, and the altar was placed between two Doric columns surmounted by tripods filled with white larkspur. The bridal party made its way from the main entrance of the house across the lawn over a pathway of blue velvet flanked with green leaves. The bride's gown, an exceptionally lovely one, is sketched at the bottom of this page, in the middle. The stately train, which stretched out to an extravagant length, was embroidered in white silk and tiny pearls, after an old Hungarian pattern, and it was lined with the palest green satin. Her veil of exquisite old lace was caught into a lace cap about her head. Chiffon in hydrangea colourings fashioned the gowns and hats of her attendants, who carried bouquets of blue and yellow delphinium and larkspur.

Autumn hats are making their appearance in interesting varieties. Mrs. Edward T. Stotesbury is wearing the very smart hat of black satin sketched at the lower left on the opposite page. The brim is fairly wide, and the high crown, which is flattened at the sides, broadens out at the top in an interesting manner. It is absolutely bare of trimming except for two crystal pins which are thrust in, one at each side. With this hat, Mrs. Stotesbury wears a most becoming white veil patterned with an embroidered tracery.

Mrs. Hamilton Wilkes Cary, who is in mourning, also wears a hat of black satin; it is a close turban with a turned-up brim which rolls high from the face, and over it she wears a long veil after the very unusual fashion shown in the sketch at the right in the middle of this page. This veil does not cross the back, but is simply



Mrs. James Lowell Putnam attended the première of Adolf Bolm's ballet with her husband, who spoke in behalf of the Russian Ambulance



An unusual mourning veil is that worn by Mrs. Hamilton Wilkes Cary; draped over a close black satin turban, it falls below her shoulders

Miss Adelaide Wilmerding was one of the hydrangea laden attendants of Miss Loraine Allen, at her wedding in St. Peter's Church in Morristown

folded together and allowed to fall at either side over the shoulders in very narrow folds, and the resulting line is most graceful. High about her neck she wears a band of white crape.

Miss Margaret Perin, who, with her mother, Mrs. George Howard, has been visiting Mr. and Mrs. John Drexel this summer at Newport, wears the very chic little hat of faun coloured velvet sketched at the upper left on the opposite page. This soft hat has a brim which rolls back from the face and is higher at the front than at the back; it is trimmed about the edge with a row of black beads about the size of shoe-buttons.

OUR CHINESE FASHIONS

Mrs. E. H. Harriman, when she lunched at the Ritz the other day, wore an interesting

(*Continued on page 106*)

The wedding ceremony of Miss Mary Caroline Pratt, daughter of Mr. Frederic B. Pratt, and Mr. Christian Herter, took place in a Pompeiian temple erected in the gardens at "Poplar Hill," the country home of the bride's parents

THE CHANGING COLOURS OF AUTUMN FIND THEIR SUBDUED REFLECTIONS IN PLAIDS AND SOFT HUED FABRICS

THE WINDS OF WINTER WILL BE WELCOMED BY LONG COATS WITH PLENTY OF FUR AND SNUG BODICES

MODELS FROM McCREERY

Highland plaid was never better aware of its smart appearance than in this suit. The plaid is of a jade and a darker green. The coat, which fastens at one side, has a panel front, a high rolling collar, and patch pockets

A suit of terra-cotta velours with all this skunk fur, besides embroidery and a cord and tassel in navy blue wool, forecasts an agreeable winter for its owner. The skirt of the coat opens in panels bordered with fur

Cinnamon brown velours and beaver fur fashion this suit. The coat bodice emulates a dress bodice and ties itself into a sash behind, while its skirt dares to hang unevenly and to invert its side seams

It is for the young girl, as its every line intimates, this coat of dark brown velours with its flat collar of nutria. The simple bodice has drop shoulder seams, and machine stitching trims the full skirt

AS SEEN *by* HIM

New Yorkers Are in the Country and All the Rest of the World Is in New York. Our Manners Are No Longer Fit to Publish, and Any Victorian Lady Could Give Us Quaint but Useful Hints on Conduct

IN other years, I would hail the advent of October as the prelude to the gaieties of the town and proclaim that society doings, like oysters, were in season. But there has been no let-up to our various activities this summer, and, although there have been no great gatherings or balls or large dances, there have been many entertainments for war relief, and we have "loosened up," on all occasions, with the cash and the cheques.

New York to the New Yorker is a trifle alien just now, but none the less attractive. The theatres are crowded, and the plays as light as feathers. One cannot get places in the best restaurants without reservations, and the hotels do not seem to go around. All the American world and his wife and sisters, and sometimes his children and domestic paraphernalia, are here. The "provincial"—pardon the expression, which is really less applicable here than in any other country—is buying like mad, eating and drinking of the best, and making a regular carnival of it. And how many pretty girls there are!

Now and then I see the names of out-of-town friends registered at hotels, and I go and take them out to Sherry's or the Plaza or the Ritz or perhaps to some of the suburban inns for dinner; then bring them to the play and show them a bit of life. It is refreshing to see how they enjoy all the hackneyed things, and how they wear all their best clothes—for where else can they display them? I fear that New Yorkers often seem inhospitable,—not from lack of inclination, but because country cousins always land in town when one's house is closed.

And the country is at its best now. There is a round of horse shows and house parties, and women and men are vieing with the forests and the fields in their brilliancy of autumn raiment. Sports clothes were never more rainbowy, and, if in motor rig or tweeds, one is certainly like Joseph with his coat of many colors—and still more so if in shepherd plaids variegated with a flashing waistcoat and a vivid tie and the addition of a slouch hat.

FASHIONS FROM LONDON

My London tailor, despite the submarines, came to town last week, and when I went down to see him he showed me fetching tweeds and homespuns, in all imaginable tangles of dim dark greens and browns and drabs and blues, with the merest threads of visible scarlet, visible here and there. He tells me that the London hatters have taken to cowboy models, and that soft hats will be modelled somewhat on the lines of our Montana head-gear. The imported hats at present still show a bell crown for the derbies and a wider brim for the "toppers." The American hats are more conservative, and I have followed the example of my father and grandfather and kept my block at one of our good hat shops here. We have had the same hatter for three-quarters of a century. Many men do not follow the last lines in top hats; they have a certain block, and they stick to it unless it becomes too strikingly out of date. Fifth Avenue and the "Broadway Rialto" are as far separated as east and west.

And I, despite my London tailor, do not order all my clothes from across the water. I like the imported homespuns and tweeds, but the rest of my clothes are made in New York. I have two shops where I order my ties and now and then go in and pick up something already made, if it is attractive. My white waistcoats for evening wear must be made to order, and they are ruined if laundered. Although I had hoped—and have not fully abandoned the hope—that breeches would be adopted for dress wear, evening clothes show little or no variation this season from the accustomed lines. Naturally, we want to avoid all accentuation of costume at this time, though we can afford to indulge in bright ties because it is our rôle to be cheerful. Men's clothes have a certain military cut, and yet they are looser than ever; for we are fast acquiring the big well-knit English figure, and we want to be comfortable.

I have read much of the need of economy, and I certainly agree there should be no waste. Meatless days are very good for the health once in a while, while four courses are quite sufficient for a little dinner and five for a larger one. But I do rebel when some of the restaurants cut in half the amount of food they serve and at the same time double their prices.

KEEP CHEERFUL

Now, I am doing my "bit"; I am keeping cheerful and bucking up and making other people buck up. I am spending more on home industries than I ever did before, and I am giving to both war and home charities. We have plenty of money, and we ought to use it so it will do the most good. If each person would spend wisely, and smile persistently, and say, to—well, to eternal condemnation with melancholy, we should each be contributing our bit. And now that the excitement has subsided, I would say to the recruit and new-born soldier, "Do not swagger because you wear khaki or brass buttons." That sort of thing is made in Germany, not here; but I fear we've imported a little of it. On the whole, however, our boys have behaved admirably and made themselves welcome everywhere.

It has been suggested, perhaps by an unpatriotic person, that the war is responsible for a tendency toward laxity of manners. For four years, now, we have been burning away all barriers, and this coming into play of the long suppressed brutality of man has perhaps had its influence. One must remember that, though this war is filled with heroic episodes, it lacks the personal note; it is in effect a machine war. When the motor took the place of equipages, the taint of the stable, which was a reproach to our racing set, was succeeded by the coarseness of the machine shop. Whether or not we have deteriorated in some respects since August, 1914, the old code of manners has been crumbling for some time. In England, even ten years ago, the younger generation was wont to sneer at everything Victorian and to make a reproach of the term. Arnold Bennett showed up this tendency in his entertaining comedy, "Milestones."

THE USES OF GOOD FORM

I can see myself that we have cast aside much prudery. We call a spade a spade, and we allow our young people to go to such plays as "The Very Idea," which would have been tabooed absolutely in the fin-de-siècle days, and they laugh at even more risqué situations. It is all in the cause of eugenics, they say, and the merest boys and girls seem to know something about these questions nowadays and are only too ready to discuss them.

But we ought not to let ourselves have too much rope; there is certainly nothing in the code of military or naval discipline which calls for the abolition of form. I was more than a bit surprised when I made a hasty visit to New York in August during a piping hot week, to find men sitting without their coats, quite nonchalantly, in really good restaurants. In three of the smartest restaurants, two of them on Fifth Avenue, there were men seated with women at luncheon or in the main dining rooms at the tea hour, clad in—well, any old things! The weather and the season were, no doubt, the excuse, but there is really no excuse for such abominations as sport shirts, or for the sort of crash or linen suits which are out of place at fashionable resorts. Dinner clothes are as cool as business suits, and much more sightly. Neglect to wear them is a breach of good form and particularly reprehensible when women are present. Besides, it is so refreshing to shed one's business or sports attire, bathe, and don cool fresh garments for the evening.

(*Continued on page 100*)

Ira L. Hill

MRS. ALLAN MACDOUGALL

Miss Loraine Allen, daughter of Mr. George Marshall Allen, was married in August to Lieutenant Allan MacDougall, the son of Mrs. Allan MacDougall. Lieutenant MacDougall attended the first Plattsburg camp, where he received his commission. The wedding, which took place at Morristown, New Jersey, in Saint Peter's Church, was followed by a reception at "Glynallyn", the new country home of the bride's parents. With her gown of white satin and tulle, the bride wore a Russian head-dress of lace

THE TRUTH ABOUT FICTION

When We See Lovely Women Quietly Consuming Novel after Novel, We Know, without Reading Freud, That She Has Found a Medium of Vicarious Self-Expression

THE American woman has ever been a loyal reader of fiction. She has "consumed" (in the publisher's phrase) many more novels each season than her sister in Europe. Her adventurous life, freed from so many of the hampering European conventions, has itself been a work of fiction; but her generous imagination needs a broader stage than even this free existence affords. In fiction, some of her dearest dreams find expression. She may spend her whole life on Central Park West, but she is still a wholesome out-of-doors person, and in her novels she sees herself as a daring mountain girl, living in a hut, chopping her own fire-wood, and waiting for the brawny mountaineer who comes over the hills to win her.

BE sure that she herself is the heroine of her novel. There is a certain childlike participation required of the good fiction reader. When our little son listens with open mouth to the tale of the wonderful Beanstalk, he imagines himself none other than Jack. The Sleeping Beauty is our own little girl, still knowing life only in a dream, yet vaguely conscious that she will one day be awakened with a kiss. To be heroic, to be loved, is the dream which life is ever harshly interrupting. In a fairy-tale, whether it be an ancient legend or last month's best seller, the dream can go on to its "happily ever afterwards." The grown-up is by no means free from this law of childhood; in company with his little son or daughter, he, too, identifies himself with the hero or heroine of his story. Into the world of imagination, he projects the unfulfilled potentialities of his own life, the might-have-beens which were strangled in the clutch of circumstance. "Hero" is another name for "the person we wish we were."

IF the American woman reads many novels, it is because her imagination is too ardent to be content with one life merely. She longs to experience in her imagination the might-have-beens of her past and the perhapses of her future. In fiction she lives through her old love affairs again (and again and again). She, the heroine, is wooed by the youthful hero. Perhaps she will confess that this hero is not always identified in her mind with the fortunate young man who became her husband in real life. There always might have been another. And surely she is forgiven for permitting herself, for a moment on a summer's day, to wonder what life would have been like with such another. She is not even to be chided for permitting that other to woo her in the pages of a best seller. Her husband is, of course, the best man in the world, yet he might have been another; he could not, of course, be better, yet he might be different.

THIS longing to play the rôle of hero or heroine in imaginative adventures resides in the breast of all mankind. Let no one call it mere petty vanity. The desire to be successful or beautiful, to be admired or loved, is the dynamo which supplies the energy in the doings of men. But there is another desire which fiction feeds, which is likewise universal and likewise not to be condemned as petty. We are all in some measure failures, and all of us, save those who are inhumanly self-contented, admit the fact in our silent hours of accounting. We long to feel that for our failure we are not entirely to blame. We must have someone to tell us that the part we play is not utterly ignoble, else the very spring of life will run dry. This desire gives birth to tragedy in literature. The reader lives in the life of the hero, and in the catastrophe that comes under the buffetings of fortune reads the moral that it is not always meanness that brings failure. He feels the emotion of pity, that pity which Aristotle lauds and which is accepted as nobler than the emotion of self-approbation, perhaps because the human desire for it is fiercer. The one emotion inspires to personal effort; the other, to mutual understanding. The one is individual; the other, social. With the one, man fights and acquires; with the other, he aids and forgives. The one makes civilization move; but the other holds it together.

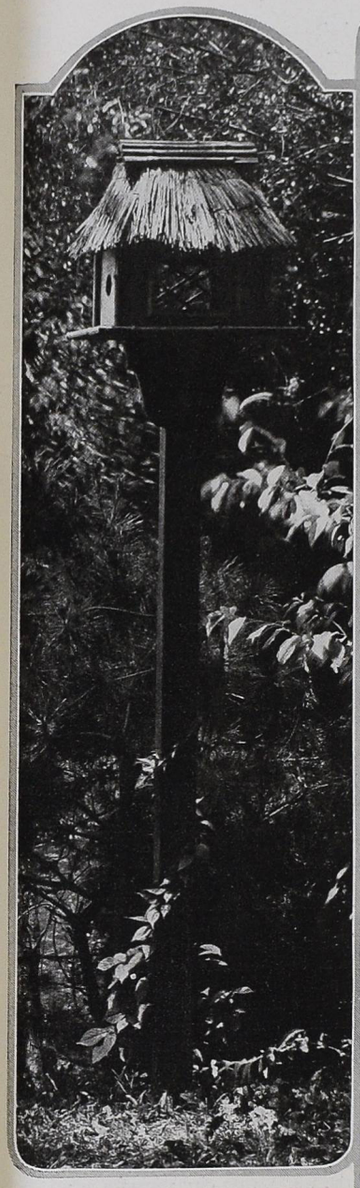
THE American woman feels these emotions ardently and lives them in her novels. Here she selects her heroines, fashioned after her own ideal image. If the truth is known, she reads her novels not for "entertainment", but for the expression of her soul. When she commends a novel, she thereby utters a confession. So let her beware lest she tell her bookseller more concerning her secret soul than she would ever dream of confessing to her nearest friend.

Frances Benjamin Johnston

Nature—the very same nature—adorned and unadorned, offers itself for comparison in the photograph above and in that at the left. In December this pond on the Wickersham estate had all the sombre barrenness of appearance indicated at the left. The following spring saw the complete transformation which is pictured above. This garden is an exceptionally skilful development of the natural beauties of the place—the original island becomes the central feature, and an arching Japanese bridge connects it with the land. The transplanting of large trees has given to the great spreading tree of this island a magnificent background of leaf and evergreen. Small islands, lily pads, stone lanterns, and all the other requisites of a Japanese garden have been added with a fine decorative effect

MARY RUTHERFORD JAY, GARDEN ARCHITECT

JAPANESE METHODS AND A MINIATURE LAKE ON THE ESTATE OF MR. GEORGE WICKERSHAM AT CEDARHURST, CREATE A WHOLE LANDSCAPE



Inducement to feathered tenants who may pay their lodging with a song is offered in a bird-house as Japanese as the garden itself. Thatched roof and natural wood make it a neutral brown against the green trees of its quiet corner, and climbing vines claim it as a part of the garden

Doubled in beauty by that reflection in still water without which no Japanese iris is complete, these flowers of the orient blossom in masses at the edge of the lake. Cedar piles hammered down through the mud form a picturesque rustic border for the lake. In the background, a Japanese stone lantern leans out to light the path of stepping-stones leading to one of the little islands

(Right) Access by way of one of those zig-zag bridges dear to the orient, gives to the tea-house the air of seclusion and quiet toward which the Japanese tea-house strives. The house is built of bamboo, and the protecting thatch roof projects to supply the place of a wall on the lake side, while leaving the tea-drinkers' view of the lake uninterrupted. Wistaria, of course, climbs over the tea-house and hangs in fragrant masses of colour from the right end of the roof

SEEN *on the* STAGE

If Playwrights Will Present to Us Characters So Absolutely Real That They Live, Breathe, Think, and Feel, We Will Welcome Them in Play After Play, Regardless of the Particular Story in Which They Happen to Figure for the Moment

By CLAYTON HAMILTON

This jewelled net is one of the quaint touches in "Maytime"

GRANTED the preliminary project for a play, the task of inventing an appropriate story and of planning a scenario in which this story shall be effectively constructed is a task that may be described, not unfairly, as mechanical. Like any other mechanical task, it requires a developed talent and sets a premium upon experience; but it does not call for that special and inexplicable gift to which we give the name of genius. That the process of play-making is mechanical is indicated by the fact that it may readily be taught and may be, in certain cases, even learned. As Gustave Flaubert remarked in a letter to George Sand more than forty years ago, there is no mystery about the craft of making plays.

But, if only a well-trained talent is required to assemble and articulate the skeleton of an effective play, a special and inexplicable gift is still required to clothe this skeleton with flesh and blood. A faculty for character-creation is the final test of genius in a dramatist. Any artisan who knows the theatre can calculate cold-bloodedly what any given set of puppets might logically be expected to do in any given situation; but a genius is required to transmute these puppets into living people, and to transfer attention from what they do to what they think and feel and say.

WHY A PLAY LIVES

The measure of success in this supreme endeavor may be calculated always by asking whether or not the puppets of the play in question may be imagined to continue their existence—or, in other words, to stay alive—apart from the limits of the piece in which they appear. Lay-figures die with the completion of the laying-out of the play in which they figure; but real characters survive and step forth with a smile to continue their existence in the general domain of life at large.

According to this standard, no other characters so living and so life-like have emerged in our recent American drama as Abe Potash and Mawruss Perlmutter, —the creations of Mr. Montague Glass. In exhibiting these characters to the theatre-going public, Mr. Glass has already been aided by three successive playwrights,—the late Charles Klein and Mr. Roi Cooper Megrue and Mr. Jules Eckert Goodman. In each case, these practised craftsmen of the theatre have finished a scenario that has been workmanlike, and adequate to satisfy the exigencies of the stage; but the miracle remains—as a special fact demanding celebration—that, with each successive incarnation, these characters appear to be more life-like. They seemed, at the very outset of their career behind the footlights, to be undeniably alive; but now, when years have passed without writing any wrinkles on their brows, one expects them to continue their existence blithely through the medium of many plays as yet unwritten.

Charlotte Fairchild

When you see Rose Winter wearing this when she appears as Madame Delphine in "Maytime" in 1880, you are sure that it will do also for 1917

"BUSINESS BEFORE PLEASURE"

There are no more familiar figures in fiction, both on and off the stage, than the pair of lifelong friends who are continually quarrelling but whose constant bickerings and disagreements serve only to accentuate and deepen their affection for each other. The originality of Mr. Glass lay in the discovery of a new milieu for the projection of these traditional characters. He discovered for the American public the life of the largest and greatest Jewish city in the history of the world, that city within a city that is concentrated in the lower East Side of New York. The million inhabitants of this metropolis had developed already a literature and drama of their own, which was uttered in the Yiddish language; but this outlandish dialect was beyond the understanding of the American public. It remained for Mr. Glass to interpret the life of the Yiddish people in a curious jargon, half English and half slang, which

Surely, a Broadway comic opera that can feature anything as quaint and altogether charming as Peggy Wood in "Maytime" is far above the approved "tired business man" standards

The costumes that Peggy Wood and Laura Arnold wear in "Maytime" have the general air of belonging to the trousseau of some lovely china shepherdess

(Right) "Maytime" begins in 1840, in a quiet old-fashioned way, with Peggy Wood and Charles Purcell having an innocent little romance

Two photographs by Sarony

Blanche Yurka is playing the leading feminine rôle in the play called "Daybreak," written by Jane Cowl and Jane Murfin. It's about an unlucky baby that seemed to have a curse put on it while it was too young to protest

Dorothy Mackay is one of the biggest ideas in William Le Baron's new farce, "The Very Idea," which is playing at the Astor Theatre

Charlotte Fairchild

Clara Joel plays the "movie" vampire in "Business Before Pleasure," by Montague Glass. Abe and Mawruss are a national institution; if we didn't see them every year, we'd be Perlmuttering until we had them

our general public could both understand and laugh at. The language of Abe Potash and Mawruss Perlmutter is a genuine creation; so racy and so real, so funny and at the same time so simply and pathetically human. One could listen to this talk for years; and, indeed, our public has been doing so, and bids fair to do so for many years to come.

Mr. Glass, also, has been peculiarly fortunate in securing the services of two great artists to embody the characters of Abe Potash and Mawruss Perlmutter. The acting of Barney Bernard and Alexander Carr reminds the reviewer of that well-known passage in the Autobiography of Joseph Jefferson which described the work of Burke and Burton half a century ago. Of these famous actors of a bygone generation, Mr. Jefferson remarked, "They acted into each other's hands with the most perfect skill; there was no striving to outdo each other. . . . It was this characteristic feature of the acting of these two great artists that always set the audience wondering which was the better. The truth is there was no 'better' about the matter. They were not horses running a race, but artists painting a picture; it was not in their minds which should win, but how they could, by their joint efforts, produce a perfect work."

It must be recognized, of course, that Potash is a more ingratiating part than Perlmutter, because, in all their squabbles, it is Potash who enjoys the great advantage of being the under dog. When Lew Fields used to poke his finger into Joe Weber's eye, it was always Weber who carried off the scene, because of the sympathy engendered by his helplessness. For this reason, and also by virtue of the secondary fact that the part of Potash affords more opportunities for that quiet method which suggests an underlying fund of refinement, Mr. Bernard appears at times to be a better actor than Mr. Carr; but it should always be remembered that the best effects of Mr. Bernard would be neutralized if Mr. Carr did not play so sedulously and so perfectly into his hands. These two actors are creative artists, and their perfect impersonations of Mr. Glass's characters are so absolutely real that the public is willing to welcome them in play after play, regardless of the particular story in which they happen to figure at the moment.

Maurice Goldberg

Laurette Taylor has kept Hartley Manners, her husband, busy writing plays for her this season. First she is going to open at the Liberty Theatre in "Out There," and then she will play several others of Mr. Manners's writing, including "Happiness," "The Wooing of Eve," and a phantasy

The story of the present play, which is entitled "Business Before Pleasure," was devised and constructed by Mr. Jules Eckert Goodman; and it should be said at once, to Mr. Goodman's credit, that "Business Before Pleasure" is the best of the three plays in which the popular characters of Mr. Glass have thus far been projected. In the present story, Potash and Perlmutter have graduated from the cloak and suit trade and entered the moving-picture business; for, as Mr. Glass finds occasion to remark, everybody nowadays has two businesses,—his own and moving-pictures.

The Potash and Perlmutter Film Company start out with a failure, because of the family feeling which has led them to entrust the leading feminine rôles in their first picture to Rosie and Ruth, the wives of the proprietors. The play opens with a private exhibition of this film, which is accompanied by excruciatingly amusing comments from the various participants. To set the company on its feet, the partners—after many funny bickerings between each other—are persuaded to employ, at a huge salary, the services of a professional "vampire," named Rita Sismondi. This alluring lady is a good sport, a hard worker, and a faithful servant of the men, who are required to pawn even more than their available resources to pay her salary; but her personal motives are mistrusted by Rosie Potash and Ruth Perlmutter, each of whom suspects the "vampire" of an intention to allure a husband hitherto impeccable to the disastrous pursuit of pleasure before business.

The credit of the Potash and Perlmutter Film Company is ultimately wrecked by the ill-founded jealous machinations of Mrs. Potash and Mrs. Perlmutter and by many other melodramatic complications which have been contributed by Mr. Goodman; but, at a crowning moment which is later than the last, the professional "vampire" reveals herself as the best of fellows and the best of sports,

and returns sufficient funds from her accumulated salary to set the partners once again upon their feet and to start them safely on the road that leads to fortune.

The appeal of "Business Before Pleasure" is based primarily upon its richness of character-creation; but the piece presents, besides, a very wholesome satire of the present state of the moving-picture business. The public is delighted to receive a report,—which is no less true because it is extravagant,—of the many reasons which explain the paucity of art in the moving-pictures of the present period.

The effect of this play upon the public can be recorded only as a triumph. Time after time, for twenty minutes at a stretch, it is literally true that every line of dialogue, without exception, is welcomed with a laugh. This laughter is not always thoughtful; and, by reason of this reservation, "Business Before Pleasure" can not logically be regarded as a piece that satisfies that lofty definition of comedy which was formulated, in an inspired moment, by George Meredith; but a piece more funny in its immediate effect upon the theatre-going public has rarely, if ever, been presented within the memory of the present generation.

"THE DELUGE"

Henning Berger is a Swedish author who emigrated to America several years ago and enjoyed a considerable contact with our middle western life in a period of many ups and downs, during which he was employed for a time as a bartender in Chicago. After his return to Sweden, he wrote and published in his native language several novels and short stories which expounded his impressions of America for European readers. He also wrote a play, called "The Deluge," about seven years ago, which was translated into German and enjoyed a considerable vogue upon the continent of Europe. This play, adapted into English by Frank Allen, has lately been exhibited in New York by Arthur Hopkins.

"The Deluge" is a drama of unusual significance, because of its richness of character-creation and because of the author's extraordinary insight into the basical realities of life at large. Mr. Hopkins, however, made a tactical mistake in offering this drama to New York at a most unseasonable time. "The Deluge" is a play that demands an educated audience,—the sort of audience that does not normally revisit the homes of the footlights in New York until after the first of October; and, in the devastating heat of August, it was Quixotic to expect a serious and searching composition to compete against such frivolous farces,—intended to divert the over-worked and wilting business man,—as "Mary's Ankle," for example. As a matter of mere commerce, big plays should be withheld until a season when a proper audience is ready to receive them in a proper spirit.

The theme of "The Deluge" is identical with that of Bret Harte's famous story of "The Outcasts of Poker Flat," which is commonly regarded as one of the immemorial achievements of our literature. The project is to assemble a little crowd of crooks and criminals, to threaten them with the apparent imminence of inevitable death, and thereby to call forth into activity the noblest motives of their hitherto subconscious characters.

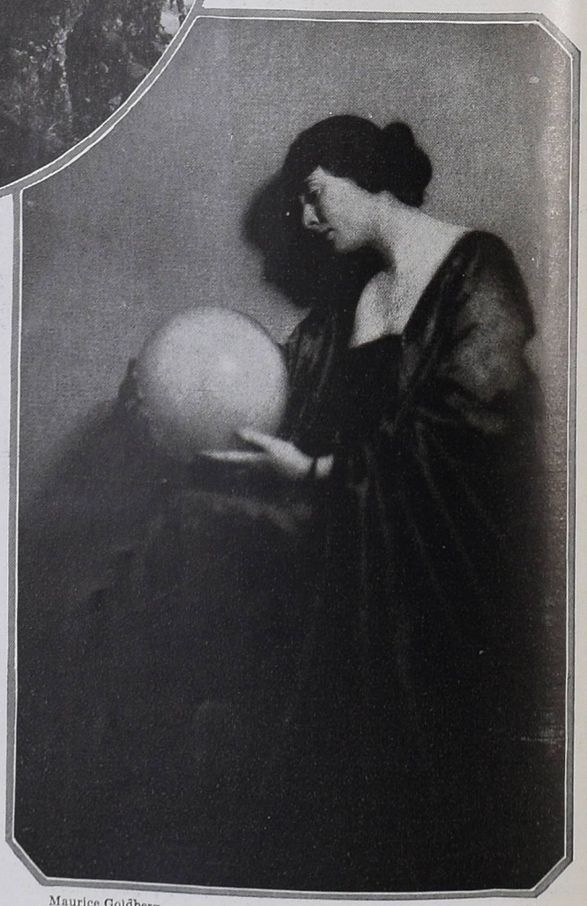
The scene of "The Deluge" is set in a saloon that is located immediately adjacent to the levee in a city on the Mississippi. A sudden rising of the waters maroons in this saloon a variegated company of wastrels who have been accustomed heretofore to slide easily through life along the line of least resistance. As the flood increases, they expect, each and all, to be drowned like rats in a trap from which there is no chance of escape; and the apparent nearness of certain death transfigures each of them into the sort of person that he meant to be before that tragic moment when his life went wrong. During the period of their enforced incarceration, all of them drink heavily, because there is no other thing to do; and, under the influence of

(*Continued on page 106*)

Frances Starr knows all about the business of playing. Here she is playing a little game of solitaire on the shore of Lake George. Miss Starr will appear in a new Belasco play this winter, but she's not telling what it is

Two photographs by Abbe

(Left) Lenore Ulrich, who does those north western things so well, is going to appear in another one entitled "Tiger Rose", by Willard Mack and produced under the able management of Belasco



Marjorie Rambeau was a wonderful lady detective in "Cheating Cheaters"; and now in the "Eyes of Youth," she bewilders us with the many other things she can be, as well

Maurice Goldberg

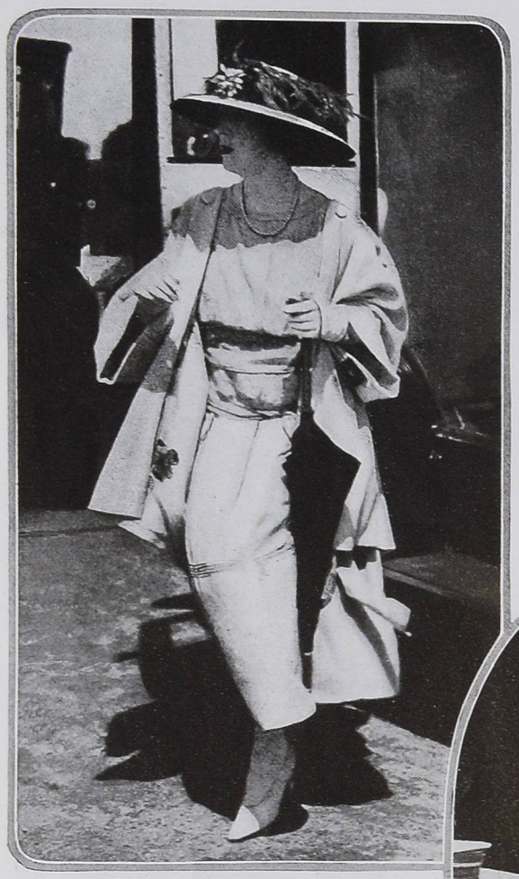
The wedding of Miss Jennie F. Marston, daughter of Mr. and Mrs. Edgar L. Marston of New York and Portchester, to Mr. Robert J. Adams, son of Mr. and Mrs. Robert F. Adams, had an unusual and beautiful setting. It was held in the sunken garden on the estate of the bride's father, "Glen Airlie on Sound," Portchester, New York. The ceremony took place on a platform under a canopy of white hydrangeas and southern smilax, and the aisle was formed by twelve flower-filled torches

After the ceremony, there was dancing on the platform, and refreshments were served at forty small tables on the lawn, decorated with pink, blue, and white blossoms. To these tables the guests went from the grotto of palms and flowers in which the bridal party received. Clusters of blossoms with ropes of greenery outlined the platform and, with the marquees and blossom-laden tables, made the scene one of unusual beauty; decorations by Thornley

A NOTABLE ACHIEVEMENT IN OUTDOOR DECORATION WAS THIS WEDDING AT "GLEN AIRLIE ON SOUND"

Two photographs © International Film Service

BETWEEN OUTDOOR SPORTS AND ACTIVITIES FOR WAR RELIEF, THERE ARE NO DULL MOMENTS IN THE NEWPORT SEASON



Mrs. W. Scott Cameron is among those who believe in the new Chinese coat and the decorative lining. Mrs. Cameron is with Mr. and Mrs. Elbridge T. Gerry, of New York, at their home at Newport

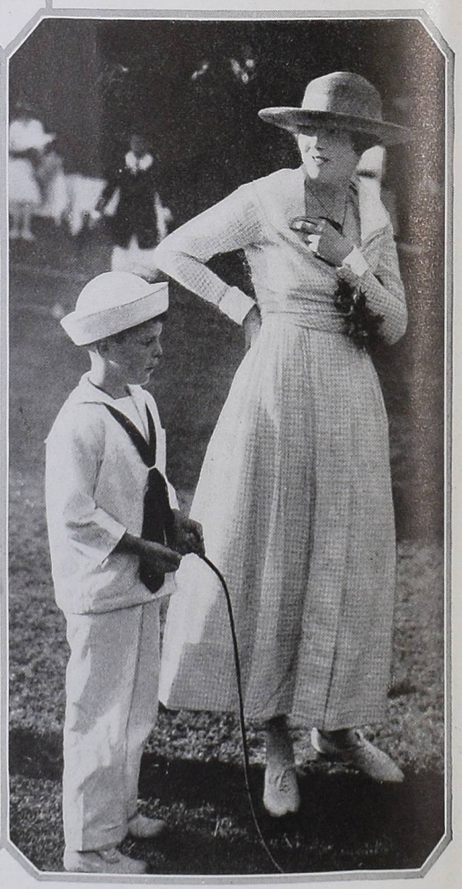
(Below) Miss Alice Vanderbilt is selling lemonade at a lawn fête given by her cousin, Miss Cathleen Vanderbilt, at the home of the latter's mother, Mrs. William K. Vanderbilt, Jr., to raise money to buy an ambulance for France. Valuable puppies donated by Mrs. Frederick Neilson, grandmother of Miss Cathleen Vanderbilt, were put up at auction. One of them went home with Miss Marion Tiffany

Mrs. Morgan Belmont, who before her marriage was Margaret Andrews, is also at Newport. She is staying with her parents, Mr. and Mrs. Paul A. Andrews, at their home, "Rockry Hall," Newport

Photographs © International Film Service, Inc.

Miss Katharine D. Porter (left), and Miss Mimi Scott (right) were guests of Governor and Mrs. R. Livingston Beeckman on their yacht "Shark", from Newport to Narragansett Pier, quite recently

Among the grown-ups who attended Miss Cathleen Vanderbilt's fête were Mr. Pembroke Jones and Mrs. Lydig Hoyt, who before her marriage was Miss Julia Robbins. Mrs. Hoyt wore a flowered gown with a filet lace collar



Miss Kathryn Kimball is standing with one of her friends at Miss Cathleen Vanderbilt's fête. Miss Kimball is wearing one of those simple gingham dresses which are so popular at Newport this summer

A long coat and a narrow belt proclaim this coat to be of the fashion of this year. This suit, which is of dull blue wool velours, has a line as straight as the supposed flight of the crow. The nutria fur is omitted on the cuffs, which are stitched

Even in a long, straight, Chinese, and often unbelted season, this is an astonishingly long, straight, Chinese, and unbelted coat. This Jenny suit of purple wool velours has one of those muffler collars that every suit likes. The fringe is of the material, and the buttons are self covered

SUITS FROM HOLLANDER

The busy rumour that all French couturiers were using hip yokes should—but didn't—prepare us for the slenderness of this Bulloz suit. The material has a black suède finish, and between the bands of mole is tan, brown, and dull gold embroidery

SUIT MATERIALS FOR AUTUMN CONSIDER IT CLEVER TO BE DULL; COATS ARE OFTEN LONG AND OFTEN SHORT; THEY ARE COLLARED WITH FUR, OR ELSE THEY COLLAR THEMSELVES

© Braun et Cie.

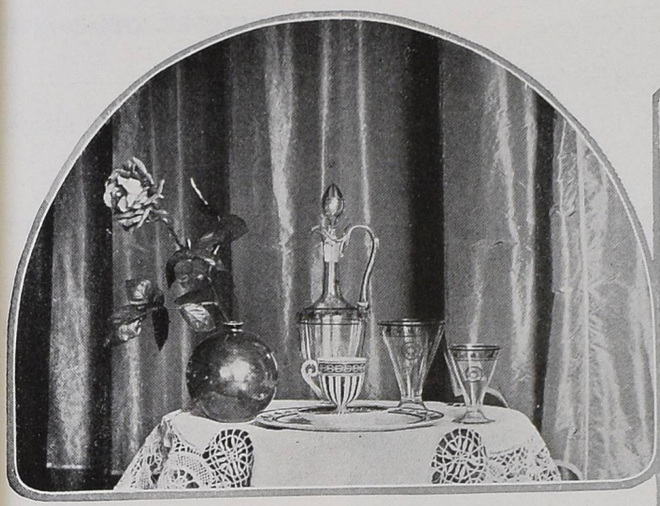
Modern decoration, in revolt against monotony and commercialism, seeks unique pieces, the furnishings "made by a man for a man, and not by a machine for a unit of population." To this end, designers, weavers, and makers of furniture work to Mlle. Cabanel's order. This sofa, which is the centre of a pleasing group in her drawing-room, is an adaptation of Louis XVI lines and is covered with a specially woven fabric in black and gold. The wooden frame is painted black, powdered and striped with gold. The small, antique, Chinese rug lies upon a large, plain, blue rug

IN HER APARTMENT IN PARIS, MLLE. FERNANDE CABANEL, LATE OF THE PARIS STAGE, EMBODIES SOUND THEORIES OF HER NEW PROFESSION OF INTERIOR DECORATION

THAT old theory that all art is but one fundamental reality expressed through myriad forms may find illustration in Mlle. Cabanel, who, after winning success on the Paris stage, has now abandoned dramatic art to devote her talents to the art of interior decoration.

No disciple of the modernists is Mlle. Cabanel, for she holds that the originality and individuality on which modernist art prides itself is more than overbalanced by its lack of essential beauty and of adequate knowledge of the principles and history of decoration. She regards decoration as a complex art of long growth and definite laws, an art in which colour is a most essential element, but may not be permitted to overshadow such other elements as line, form, and historical fitness. Her personal preference turns definitely to the Pompeiian and the Greek styles and she adapts them to modern use with a scrupulous respect for the classic spirit and a sense of colour.

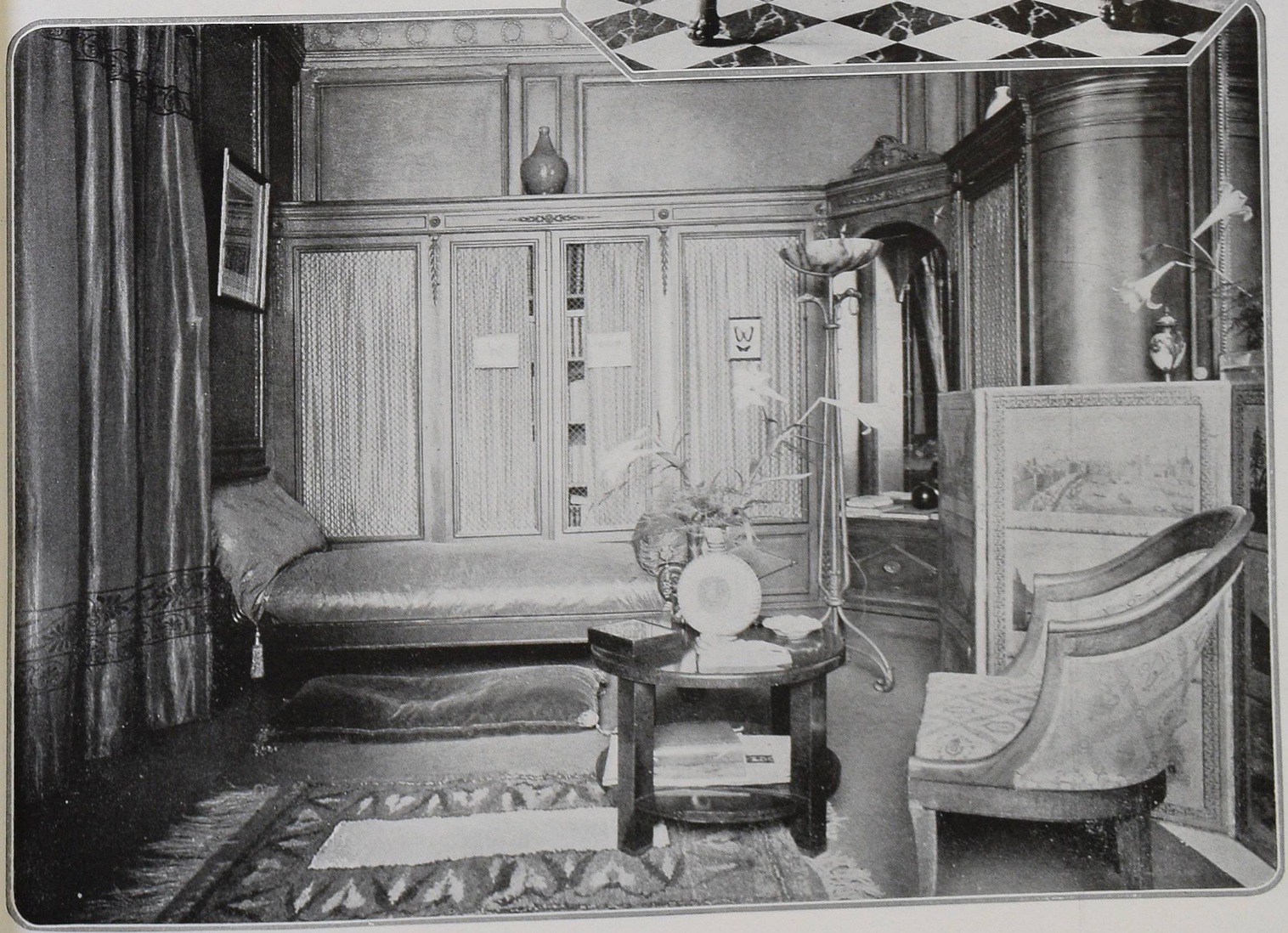
(Left) No wise decorator neglects the decorative ideals of the east. A cabinet of ancient China makes its modern appearance in this cabinet made of a mahogany so dark as to be almost as black as the oriental teakwood furniture. Against this sombre background are set unusual pieces of pottery in a shimmering white glaze



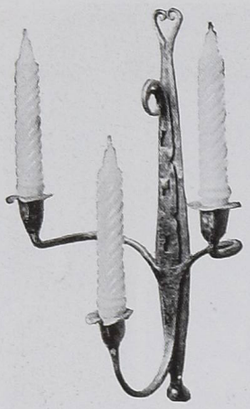
In the dining-room of Mlle. Cabanel's apartment, the Pompeiian spirit reigns even in the smallest details. One small table holds a carafe and glasses of delicate design in a clear glass patterned with Pompeiian decoration in red and black, like the cup

(Right) The dining-room, which follows the closely allied Pompeiian and Greek styles, is panelled in citron wood and ebony. The apparent marble floor is a green and white rug, and the hangings are of green silk with a painted design in red and citron. The table of green bronze has a top of unusual design in red and black glazed pottery. The chairs are of green carved wood

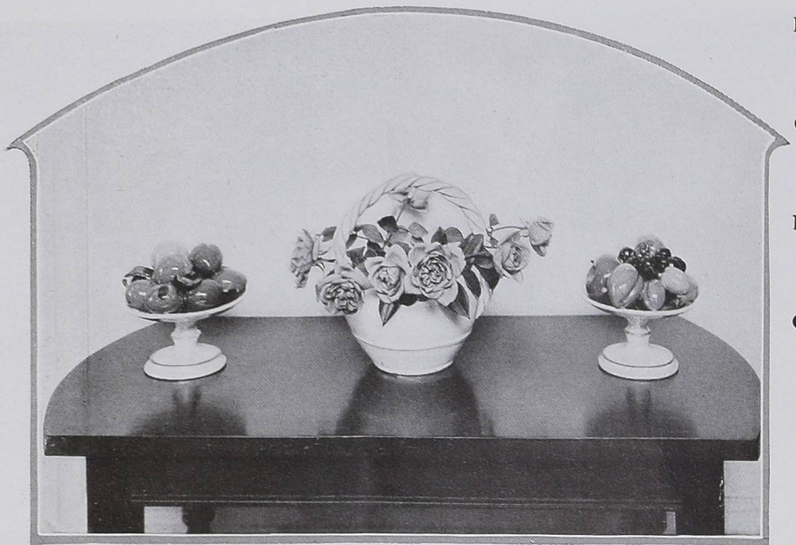
(Below) The Directoire period, which was itself strongly influenced, of course, by Pompeiian decoration, has been followed in the library. Both the panelling and the furniture are of polished citron wood ornamented with purple lines. The upholstery repeats these colours in citron silk with a purple pattern. On a large blue rug is laid a small citron rug with a design in purple and green



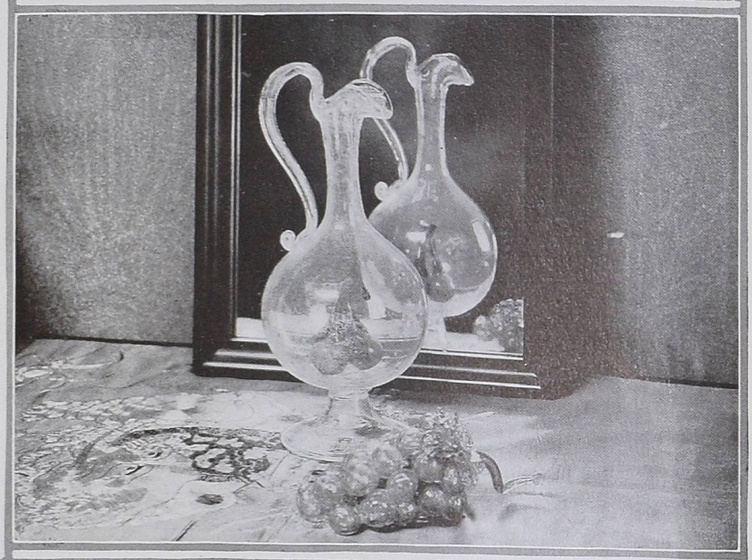
FOR OCTOBER, THE MONTH OF NEW HOMES, THE SHOPS HAVE PREPARED EVERY SORT OF HOME FURNISHINGS



In days gone by, wrought iron ranked high for the decorative metal work of the house. This three-branch adjustable wall-sconce returns to the old-time metal and is hand-wrought; $12



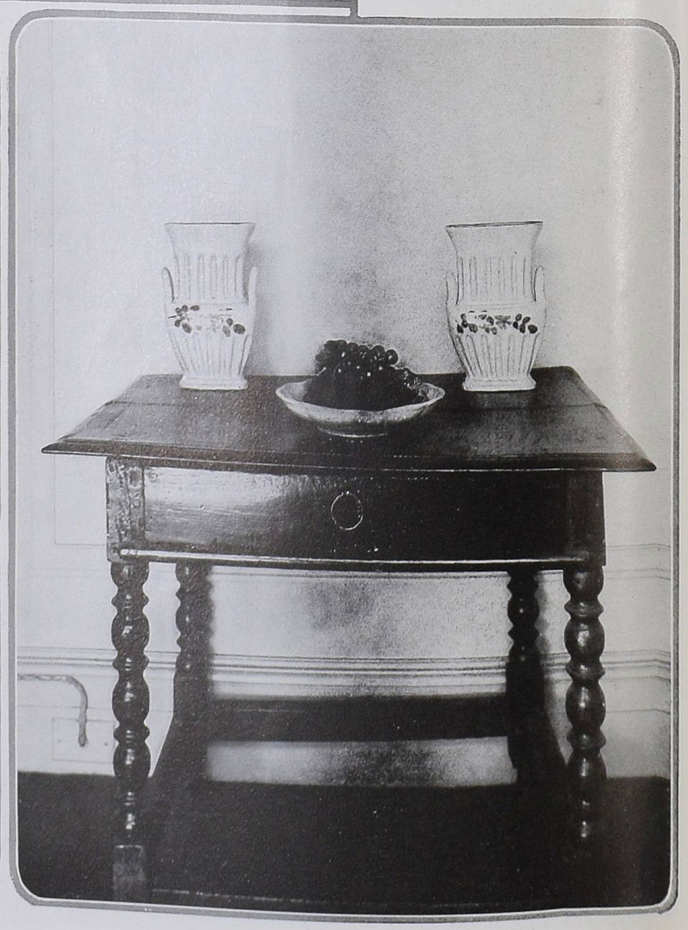
(Left, above) Among the ornaments sanctioned by present-day decoration are pieces of pottery. The rose basket in the middle is of white Capri ware; 7 inches diameter, $2.50. On either side are compotiers of ivory white pottery, banded with blue and filled with glazed pottery fruit in natural colours; including fruit, $5 each



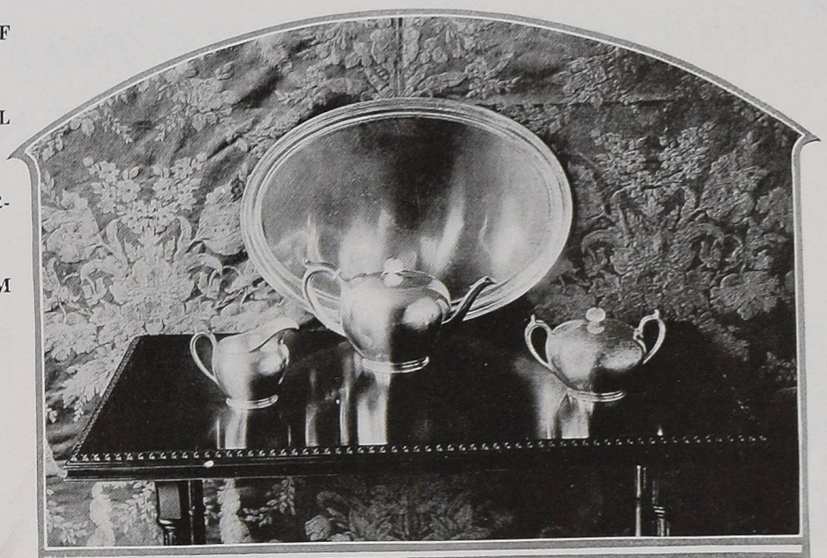
(Right) The clear shimmer of uncoloured Venetian glass may carry light and distinction to a shadowy corner or reflect all the colours of sunlight from its place in the sun. This handled vase has cherries or other fruit in natural colours blown inside it; 11 inches high, $10. Glass grapes in natural colours are $2.50 a bunch

(Below) Of mahogany in antique finish or of American walnut, is this small table with turned legs. The top is of four sections forming a pattern with the grain, and a narrow line of carving runs around the edge; 28 inches long, $20. Dolphin candlesticks of cream-white glazed pottery; 11½ inches high, $15 a pair. Vase of Italian pottery in old-ivory finish; $8.50. Mirror of hazelwood; 27 inches in height, price $15

(Below) That rare event in furniture, a real antique, is this walnut table; the top is 30 inches long and is inlaid with seaweed marquetry; $90. The glazed pottery vases of a kind specially designed as mantel ornaments—wide from side to side and thin from front to back—are decorated in soft colours; 10 inches high, $7.50 each. The low bowl filled with glass fruit in natural colours is of white Capri ware; 9 inches diameter, $1



A DISTINCTIVE PIECE OF FURNITURE OR AN UNUSUAL ACCESSORY IS THE PERFECTING TOUCH IN A ROOM



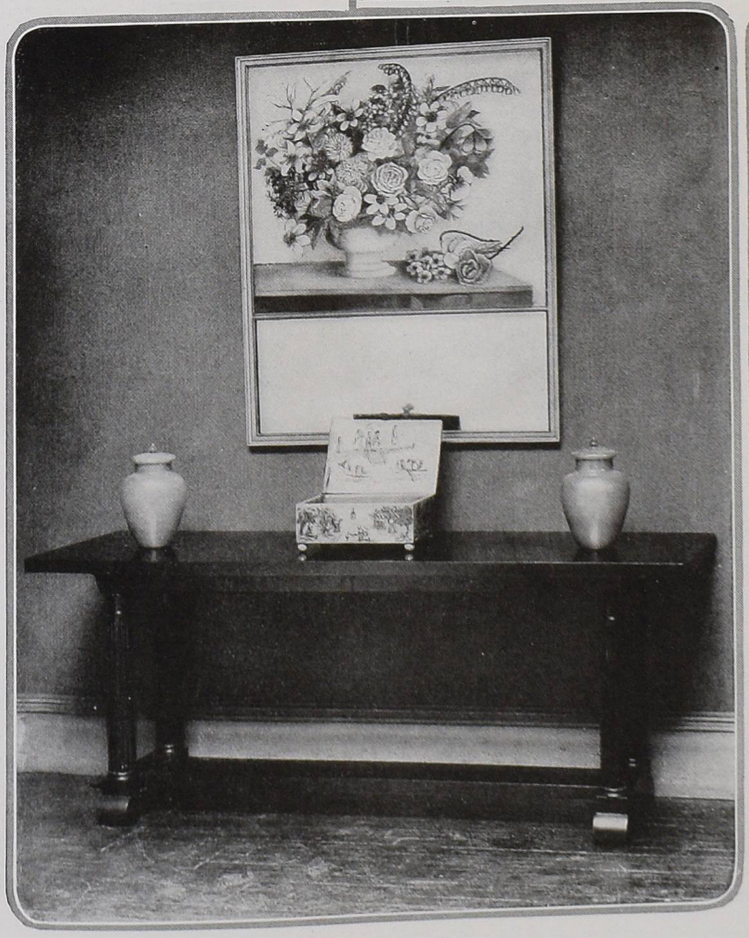
This tall scrap basket is designed to stand beside the library table. It is of tooled leather in green, blue, leather brown, and gold, studded with brass; 29½ inches high, $35

(Right, above) Autumn days connote the cheering cup of tea, and new tea services are in the order of the day. This three-piece set of quaint design consists of pitcher, sugar bowl, and teapot in hand-wrought silver; $150. The silver tray is also of hand-wrought silver and may be used as either tea tray or serving tray; $75

(Left) A necessity of a comfortable existence is the davenport sofa. In this version, it has a moderately low back and arms and the cushion is divided in three. The covering of blue denim is designed as a foundation for the upholstery fabric; the cushions are of floss, and the body is of floss and hair; 6 feet 8 inches long, $70

(Below) Such tables as this were originally made to stand against the backs of the davenport sofas from which they take their name; of solid mahogany, 72 inches long, $50. The flower painting has a mirror at the bottom and is framed in blue and cream; $135. The lacquer box is of a soft blue with raised figures in dull blue and gold; $45. Covered jars of Chinese yellow glass stand on either side; 12 inches high, $15 each

(Below) This table belongs to a type of furniture which combines hazelwood and mahogany. The top is of mahogany and the legs are of quarter-sawed hazelwood, which takes a soft finish similar to English beechwood; 42 inches long, $24. The colonial mirror has a frame of gold filigree and black wood; 29 inches high, $20. Italian pottery flower urns, old-ivory tone, 7 inches high, $8.50 each. Tray and compotier of same ware; $10



The YOUNGER GENERATION

Our Newport elders have been seen wearing this kind of coat, with just such a straight tight bodice. Tan wool velours is comfortingly fuzzy and soft to muffle around the neck in winter and to ruffle ever so slightly around the waist-line. The tan velours hat, with its quill of tan velours, is also built for comfort and, because it is one of those mushrooms which stick on so well, for speed, too

(Right) The Russian boyars, whose middle name was aristocracy, used to dress like this. This small modern aristocrat has a straight coat of cream white serge, lined with red flannel and embroidered with black cotton threads. There are red silk pompons on the coat and on that red flannel hat. The coat at the extreme right is not so startling, but will warm the cockles of the infant heart; it is of fawn coloured broadcloth, lined with silk of the same colour, and—oh, you know what it does to a coat to collar and cuff it with sealskin. The sealskin hat has a broadcloth crown which attempts to leave by way of one ear

MODELS FROM THE GRANDE MAISON DE BLANC

Feminine peaches and cream, at the age of four, or thereabouts, has every right to peach coloured broadcloth, trimmed with beaver. It must be warmly lined and interlined, for frost-bitten peaches are not so nice; and it may have a new pointed shoulder-line. The muff and hat are of peach coloured velvet. There are also a party coat with tucks and a smocked coat. The party coat is of shell pink broadcloth and beaver, and has a straight bodice; the white broadcloth hat has a white broadcloth quill. The smocklet of sky blue broadcloth has shawl-like shoulders and trimmings of gray squirrel. The blue broadcloth hood is trimmed with squirrel

SMART FASHIONS *for* LIMITED INCOMES

The Autumn Suit Has Discarded the Barrel Silhouette and Donned a Vest, and the Autumn Coat and Dress Vie for the Straightest Lines

The box coat has come back, looking very slim and straight. This suit, in fine brique velours—a rust colour—trimmed with pale gray rabbit, would be smart and serviceable

IT is true that there is a little of everything in tailored suit fashions this year, and at a glance one might imagine that there is nothing really new. The straight silhouette is merely a development of tendencies noted for some time past, tendencies upon which the barrel mode had but a temporary influence. But there are new points if one is but able to discern them; the vest or waistcoat, for instance, is undoubtedly the newest feature in the suit this autumn. These are interesting in themselves, inasmuch as they are of various materials, even including fur; and are cut and worked into a number of different styles, each as smart as the other. But they are also of interest because of the very trim and modish air they lend to that modification of the traditional tailored suit which is developed in the soft-finished materials now so much used.

Very youthful and trim is this straight-cut suit, which should be developed in duvetyn or velours, with its vest, collar, and cuffs of Hudson seal

THE MODES ARE DISTINCTLY FEMININE

The sketch at the upper part of the page, in the middle, is of a winter suit which has the vest and collar and deep cuffs of Hudson seal, so that it is warm enough for the coldest New York weather; and, though not elaborate, it would answer for any except quite formal occasions. The lines of the coat and skirt are best adapted to one of the lovely soft materials now in favour, such as duvetyn or velours. Taupe or smoke gray, both smart shades, would be very practical for winter, and in combination with Hudson seal the effect would be especially good. The vest could be attached to the coat or made as a separate waistcoat.

There is a certain type of suit this year that is particularly feminine, the coat of which is a full three-quarters one, usually belted at the waist. The suit at the upper right on the page is of this type, and is for the woman with a mature figure. This would be effective fashioned of black broadcloth trimmed with black lynx fur. The undervest could be of the black broadcloth, outlined in black and white braid; or it could be in white beige, or gray broadcloth, or flannel. Indeed, the opportunity given for variety by these waistcoats is one of their several advantages. The coat is straight, hanging in even fulness from the waist under a crushed belt of the broadcloth. The manner in which the coat is cut at the front is unusual and breaks the long line. The sleeves are long and tight, and are finished with a rolled band of the fur.

The straight box coat along boyish lines is also very new, but this type of coat is not becoming to every figure; and it is for youthful wearers only. For these reasons it may not be as generally popular as the coat with the waist-line marked by a belt or by stitched seams. The box coat for autumn wear is effectively developed in the suit sketched at the upper left on this page. One gets a clear idea of the long slim silhouette from this suit, for there could not be a straighter line from top to bottom than is seen here. Of a fine velours, in the new rust colour called brique, this suit would be at once smart and serviceable; and if trimmed with rabbit fur in the palest gray the effect would be most unusual. The rabbit fur could be used to face the collar, the sleeves to the elbow, and the flaps on the pockets. The skirt, which is laid in fine box pleats, carries out the lines of the coat.

The one-piece gown in satin or chiffon velvet is most practical for town wear. This type of gown is always smartest when most simple, and this season its simplicity is emphasized. The sketch at the lower left on this page shows how attractive a dress of this kind may be, and how many of the newest features it may combine. In this one the long close-fitted sleeves, the high collar, the buttons covered with the material, and the well-moulded slimness of outline are all cleverly developed. Rattail embroidery or fine soutache braid is one of the newest forms of trimming, and shows to especial advantage in the one-piece frock.

IT IS TIME FOR TOP COATS

One cannot begin the season comfortably without a good top coat, and the new ones without fur and without trimming are the smartest for autumn wear. The coat sketched at the lower right is of this type. The yoke outlined in cordings of the material, the kimono sleeve wide at the cuff, the unbelted fulness, and the fastening at the neck are all in the latest mode. The favoured fabrics for coats this autumn are bolivia, velours de laine, duvetyn, and velveteen; and they are lined with crêpe de Chine, printed silks, or satin. For the coat meant for general service the self-toned satin is a wise choice; but for the more elaborate one the lining of velours de laine or printed silk adds the finishing touch of elegance.

The fulness and length of this belted coat recommend it to the woman of mature figure. Black broadcloth with black lynx for trimming would fashion the suit most effectively

To be smart the one-piece gown must be simple. This one, trimmed with fine soutache braid, has the high collar and the tight sleeves now in favour

For autumn wear the top coat is smart with neither fur nor trimming. A cording of the fabric outlines the yoke of this one, which has kimono sleeves

SEEN *in the* SHOPS

A CONSERVATIVE note in colour and design is very noticeable in the winter clothes. Taupe will perhaps be more worn than any other colour, rivalling black in favour; although such tones as dull blue and dark brown will be seen, as will unusual purples and neutral reds. In top coats and suits, the tans and taupes lead. Short-haired furs promise to be the most popular, while the materials are velours de laine, duvetyn, and suède finished cloths.

The coat sketched at the upper left on this page is of an excellent quality of velours and comes in the approved suède shades and darker tones of the season, such as taupe, navy blue, and dark brown. The collar may be worn buttoned high up over the chin or falling back over the shoulders and, like the cuffs, is made of nutria, while two deep tucks on the coat skirt give it a youthful air. The three disc-like buttons and the large buckle at the belt which form the fastening are of self-coloured bone, and the coat is lined with self-coloured satin. A warm interlining recommends it for cold winter days.

In millinery modes, it is predicted that high crowns and duvetyn will be particularly smart, and the hat sketched with this coat features both. The soft crushed crown and small down-turned brim are of navy blue duvetyn, while tan grosgrain faces the underbrim and forms the narrow band and bow.

NEW COATS ARE IN SOFT-FINISHED FABRICS

Silvertone, which is one of the new suède-finished materials and which has more sheen and depth than velours cloth, fashions the coat at the upper right. The colour range is wide and especially charming in the soft tans and grays, and, although the coat is light in weight, it is sufficiently warm for winter wear. The lines of the coat are simple. The large cape collar buttons high around the neck and falls gracefully over the shoulders, fastening with self-covered buttons, like those which trim the cuffs and fasten the belt. Inverted seams from the shoulders form deep pockets below the belt, and self-coloured satin lines the coat throughout.

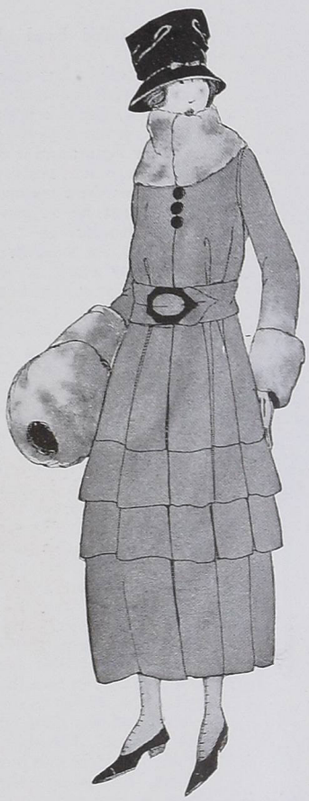
The hat sketched with this coat was especially designed for motoring and travelling, for it fits the head very snugly and folds easily for packing. The turned-back flaps on the sides are of black velvet, and the crown is of rose or tan duvetyn, folded and held by a flat velvet button.

SLIMNESS MARKS THE NEW SILHOUETTE

A smart tailored suit is one of the necessities which every woman must have to start the winter season with, and, to be smart, such a suit must be well tailored. In the velours suit at the lower left, the workmanship is well carried out in every detail. As in many of this season's suits, the coat is cut on long straight lines and comes to the knee. The front is straight with few seams and a dart over the hips, while the back is cut in a panel effect with inverted pleats which give ample fulness and grace. The collar of Hudson seal opens in a deep V to the waist-line, and the skirt has inverted pleats over either hip and falls in straight folds. This may be obtained in black, brown, navy blue, and plum.

Worn with this suit is an attractive oyster white felt hat, the brim of which is rounded and bound with dark brown velvet. Narrow brown velvet ribbon bands the crown, and puffy fur balls finish the ends.

The type of dress sketched at the bottom of the page in the middle is just such a simple frock as may be worn late into the autumn with a smart fur piece, and under a short fur coat during the winter. This straight loosely belted dress is of navy blue tricotine, and may be had with bisque tricotine collar, cuffs, and vest, em-



This coat of velours and nutria has a warm interlining and comes in several shades; $32.50. The hat is of navy blue duvetyn trimmed with tan grosgrain ribbon; $16

A cape collar and inverted seams from the shoulders are interesting features of this silvertone coat; $48.75. The hat is of black velvet, and rose or tan duvetyn; price, $10

Very new is this velours suit with its slim lines and collar of Hudson seal; $45. The hat is of oyster white felt trimmed with brown velvet and fur balls; $16

This blue tricotine gown has vest, collar, and cuffs either embroidered or plain, $50; without embroidery, $45. The hat is of patent leather and gunniburl; $12

Black, cream, or dark blue point d'esprit, brightened by a square of beaded net embroidered in vivid blue, green, and coral, fashions this smart evening gown; $48.50

Net ruffles are set on the organdy collar and cuffs with hemstitching; $3. The velours hat, with its ribbon lacing, comes in different colours; $8.95

broidered in navy blue; or with navy blue collars, cuffs, and vest with bisque embroidery. But the frock may be had all in one tone for those who so desire it,—in navy, bisque, or taupe.

The large mushroom hat which accompanies this dress shows an interesting combination of patent leather and gunniburl, which is a sort of velours cloth, but is of lighter weight and has more of a lustre and nap than velours. The high crown is of the patent leather, and the wide gunniburl brim is closely stitched and bound with patent leather.

EVENING FROCKS HAVE SLEEVES

Before the formal winter season begins, one needs a fresh evening frock. This type of gown feels the influence of conservatism more than any other form of dress, which is natural, since it is the peculiar expression of social tendencies. Sleeves, which in the past few seasons have been a negligible part of evening gowns, are now very much in evidence, as appears in the model sketched at the lower right, on page 90, which would be an excellent choice as it is not too formal; this gown may be had in black, cream, or dark blue point d'esprit—a material always becoming and youthful. The bodice is drawn across in a soft surplice, and a note of colour is given by the square of beaded net embroidered in rich blue, green, and coral. The skirt of graduated ruffles gives the narrow effect at the bottom which is so much desired.

One of the smartest dresses shown this season is that at the lower left on this page. The sleeves are long and tight fitting, while the unbelted straight front has its fulness held in at the back by wide black satin ribbon, which ties in soft loops at one side, and is finished with long silk fringe. The jumper is of bisque chiffon velvet banded with kit cony, but the dress would also be very smart in all black. Collars are no longer necessary, for a fold of the material and a bit of net or chiffon effectively break the severity of the square neck-line. The skirt is of brown satin generously pleated, but falling in the approved straight silhouette, as far as the hem. A Georgette crêpe waist that is essentially feminine, is sketched at the left of the middle of this page. The wide fichu collar has fine picot ruchings of the material, and the blouse is laid in deep pleats set on a narrow shoulder yoke, which is outlined with hemstitching.

Sketched with this waist is a large mushroom hat which becomes even smarter when trimmed with a black and white pheasant quill around the crown. The hat, which is of black velours, has a black grosgrain band tied in a tailored bow at the front.

EVEN TAILORED WAISTS HAVE VARIETY

At the right of this blouse is a simple one of crêpe de Chine with a regulation sailor collar. The collar is finished with hemstitching which is continued down either side of the double row of pearl buttons, and deep box pleats give a generous fulness. This model may be had in all beige, flesh, or all white crêpe de Chine.

Velours hats will be smart, as well as those of cloth and the one sketched with this waist is particularly good for country wear. The tan velours is soft and silky, and the brim slightly shades the eyes, while chenille flowers in soft browns and greens are embroidered around the crown.

The tailored waist need no longer be monotonous in design, for each year brings forth a new and smart variety. The waist sketched below the two described has a lustrous satin collar which contrasts effectively with the soft crêpe de Chine of which the waist is made, and ties in a loose knot which gives the blouse a distinct individuality. The long shoulder seam is accentuated by cording, while round pearl buttons form the fastening and hold the turned-back cuffs in place. The waist may be had in all flesh or all white.

Velvet of the new colour, Java—a dark brown with a suggestion of taupe—forms the hat which is shown with this waist. The brim is twisted so as to give the hat a jaunty air, and dark greenish brown

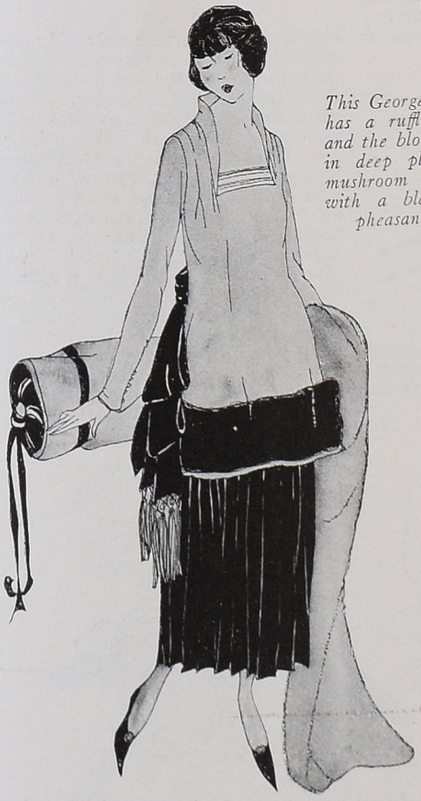
(*Continued on page 104*)

In this guimpe of net the tucking of vest and collar gives a plaid effect; $5.50. The velvet tam o' shanter comes in different colours; the price is $8

This Georgette crêpe waist has a ruffled fichu collar and the blouse itself is laid in deep pleats; $5. The mushroom hat is trimmed with a black and white pheasant quill; $16

A satin collar contrasts with the crêpe de Chine of this waist, which is either in flesh or white; $5. The hat is of Java velvet with lacquered leaves of greenish brown; $20

Deep box pleats give fulness to this crêpe de Chine waist, which has a sailor collar; $5.75. The hat of tan velours has chenille flowers embroidered around the crown; $18



This dress has its jumper of bisque or black chiffon velvet banded with kit cony. The skirt and the ribbon at the back of the jumper are of brown satin; $68.50

Petuna, hand-embroidered in dots and eyelets, fashions this set; $2.75; collar, $1.75. The black velvet hat has motifs done in cobalt blue on its brim; $18

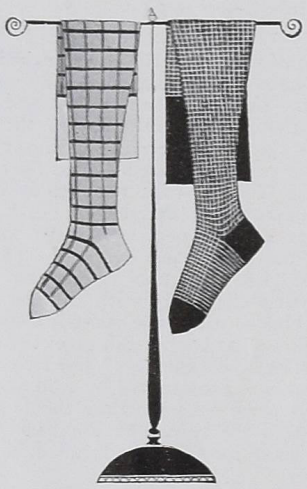
The "pettibocker" gives to women the freedom of bloomers while preserving the appearance of an underskirt. In jersey silk, price, $10; in lighter grade, $5.50

THE "LAST" IS FIRST IN AUTUMN FOOTWEAR

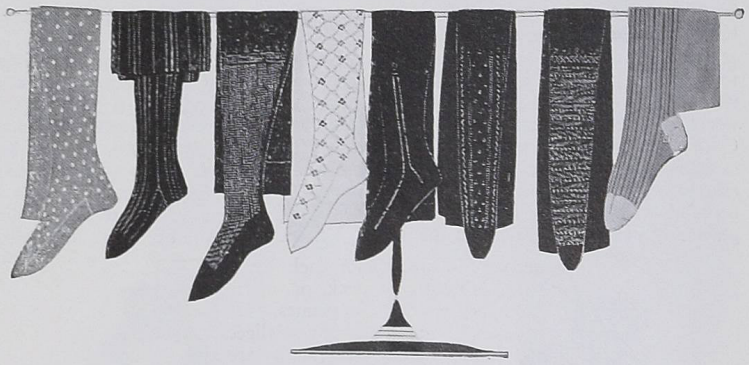
Slim and Squared at the Tip is the New Last; Black Satin Is Combined with Patent Leather for Afternoon and the Walking Boot Favours Military Heels

As has perhaps been said, it is the unexpected that happens. Ever since the beginning of the war in Europe, the prices of shoes have steadily advanced. Last spring, when the bootmakers announced the sums they were compelled to ask in exchange for their wares, women gasped, and when these same bootmakers calmly told us that we would probably be obliged to pay even more for our footwear this autumn, a state of mild panic ensued. Walking seemed likely to become one of the most extravagant of pastimes, to be indulged in only by those of unlimited means, while the woman of limited income must needs travel about in her motor, to the economic end of saving her shoes.

When this country actually entered the war and young America set forth in boots and puttees to fight our battles, we naturally expected dire effects on the market for autumn boots. Great is our surprise, therefore, to discover that prices are no higher than last spring and that in some instances they are even a trifle less. Just why this is, it is difficult to fathom, but at this moment, when wool costs fabulous sums and silk prices are soaring, the fact that one important item of apparel has not risen in price is a matter to be accepted in a spirit of unquestioning thankfulness, and taken advantage of.



Some ingenious manufacturer in these days of war scarcity has thought of silk-plated stockings for sports. These are they, silk without and lisle within, from Altman



Wool stockings for sports are sensibly lighter. Silk stockings show use of open-work and embroidery. Left to right, wool sports stockings; blue silk striped lighter blue; black silk, open-work; white silk with design in blue, black, and yellow; black silk, open-work clock; black silk, open-work and embroidery; same, blue and gray striped silk; from Peck and Peck

THE NEW FRENCH-ENGLISH LAST

The new boots for autumn are exceedingly good looking. The most attractive of them are conservative in both cut and colouring. Quite the most interesting feature of the autumn boot fashions is the development of a new last which is a combination of an old English and an old French last and which is very graceful and smart. In its more exaggerated form, this last is illustrated at the left in the sketch at the lower right on this page. This drawing shows a new pump with a high slim heel, this is a very good model for formal afternoon wear. The outline of the sole of this pump, shown at the left of the pump itself, gives a clear idea of the general lines of this new last. At the right in the same drawing is a boot of very dark reddish brown leather; this boot has a military heel, and lines of stitching simulate a wing tip. Below the shoes in this sketch are illustrated some interesting shoe buckles. The large oblong buckle is of cut steel; the two buckles, one to the right of it and the other below it, are of hammered silver, and the little rosette-like buckle at the right of them is made of gold wire. The latter is very attractive on a satin slipper or on a slipper of gold cloth.

In the illustration at the lower left on this page are shown slippers which give a different interpretation of this same French-English last. This last is exceedingly long and slim, but, instead of ending in a sharp point, it is cut squarely across the very tip. The lines of these slippers are more conservative than those of the patent leather pump, and the squared tip is little emphasized, but they are very graceful and distinctive. The slipper at the left, which is of black satin, has the back and the heel of plain satin and the vamp delicately brocaded in the same color. The slipper at the right is a combination of dull silver and gold brocade. The designs consist of irregularly shaped squares put together seemingly in a haphazard fashion and outlined in black. A slipper like this may be worn with a gold or silver gown or with a gown of almost any colour, or of black or white.

Many women have now adopted the English fashion of Oxford ties and gaiters for morning wear. A more formal morning boot is that in black leather and faun cloth, at the right. The low-heeled leather boots in the middle are for tramping; these shoes and all others, except those at lower right, from Cammeyer

OF SATIN AND PATENT LEATHER

The shoes in the foreground of the sketch at the bottom of the page, in the middle, are made on the same last as the slippers just described; these shoes are a decided novelty. They are of patent leather with black or satin uppers; they may be entirely of gray satin. Black satin shoes for afternoon wear will prove extremely smart if accompanied by just the right sort of gown and if the feet of the wearer are slim and pretty. At the left in the same sketch is shown a walking boot of Russia calf with a military heel. There is a tendency towards leather heels this season, that is to say towards military and Cuban heels, which are built up of leather and are, of course, the comfortable and correct types of heel for walking. The Louis XVI heel, usually of wood covered with leather, is suitable only for house wear or when driving. A shoe for wear with afternoon dress is sketched at the right in the illustration at the bottom of this page, in the middle. The colour is taupe, and the vamp and counter of the shoe are of glazed kid,

(*Continued on page 104*)

These riding boots, though of that variety known as "soft top boots," have good wear-resisting quality and will keep their shape beyond the most sanguine expectations

New evening slippers show a modified form of the new last, in which the squaring of the tip is barely perceptible. The slippers at the left are of black satin; those at the right, of silver and gold brocade

For afternoon wear, there is a new boot which is of black satin and patent-leather or all gray satin. The afternoon boots at the right are of taupe leather and glazed kid. The walking boots are of calf

A very smart patent leather pump for formal afternoon wear shows the unmodified form of the new last, very long, slim, and square-toed. Buckles and a brown leather boot also appear; from Hanan

VOGUE PATTERN SERVICE

The Straight Line, the Length of Coat, the Slightly Fitted Bodice, and the Straight Sleeve, Are All to Be Found in the New Patterns

Coat No. T3979; Skirt No. T3980. On a coat which features the raglan sleeve, the back is cut in one with the belt and commodious pockets

THE patterns on this and the following pattern pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 2/- for each blouse, costume coat, skirt, child's smock, or lingerie pattern; 4/- for complete costumes, one-piece dresses, separate coats, and long négligées. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by post, order from

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Coat No. T3969; Skirt No. T3970. Now that some of the suit coats are longer, they can be made of velveteen or duvetyn and worn with frocks

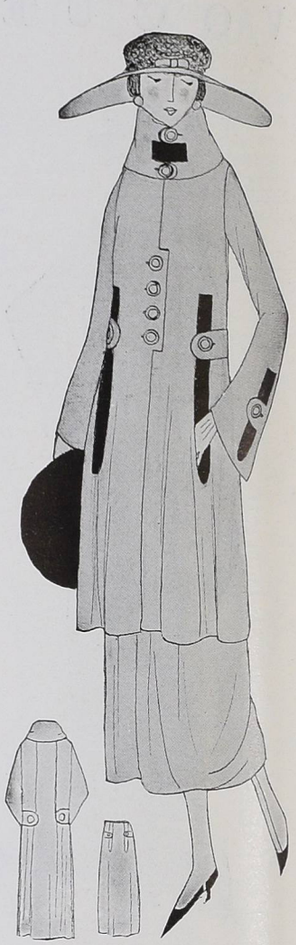
(Right) Coat No. T3913; Skirt No. T3914. In tweed or cravanette the serviceable norfolk is a favourite, especially if cut with the new straight line

(Left) Coat No. T3967; Skirt No. T3968. The straight back, as well as the new collar, is a noteworthy feature of this long-coated suit

(Right) Coat No. T3916; Skirt No. T3917. The open side panel, the novel treatment of the fulness, and the collar, are to be noted

Coat No. T3941; Skirt No. T3942. The waistcoat is a feature of the autumn suit, and this one may be of either contrasting or matching material

Coat No. T3937; Skirt No. T3938. This suit has a straight front and the peplum has a second trimming line to give the effect of two peplums



Coat No. T3939; Skirt No. T3940. A novel idea is to have the pocket inserted and faced with velvet which will contrast in color with the suit

Coat No. T3987; Skirt No. T3988. The belt and underarm are cut in one section, resulting in a slim and becoming line

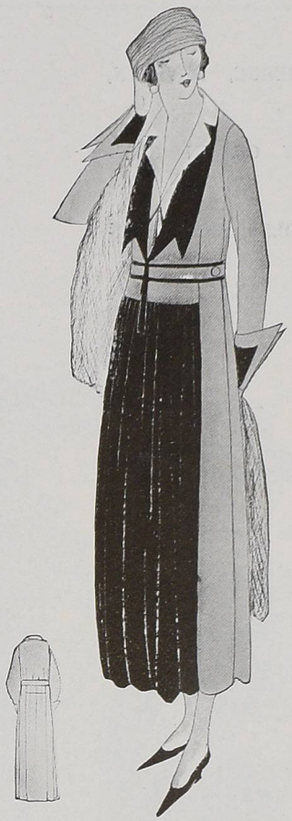
(Left) Coat No. T3762; Skirt No. T3763. A way to achieve pockets is to cut them in one with the side sections and turn them up

(Right) Coat No. T3551; Skirt No. T3552. The unbroken line of the front panel of this coat ensures a tall slender silhouette

Coat No. T3684; Skirt No. T3685. Checked tan and blue duvetyn, combined with plain duvetyn, fashions this suit

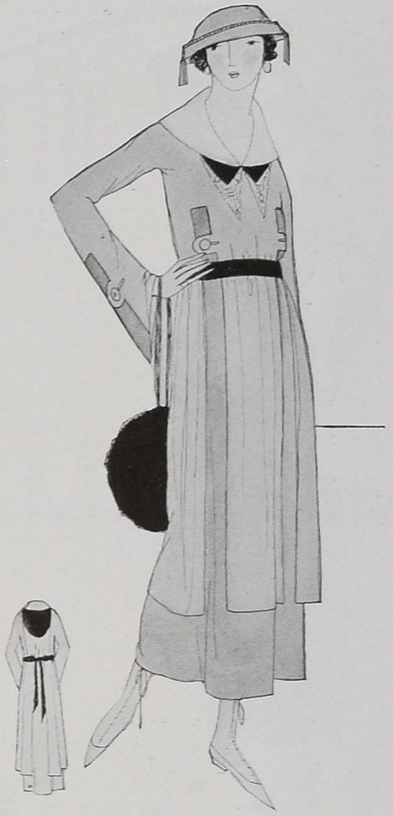
THE UNDIMINISHED VOGUE OF FUR AND THE PERSISTENCE OF POCKETS RECONCILE WOMEN TO THE RIGOUR OF WINTER

Frock No. T3965. The belt and the tunic of this coat are cut in one piece to ensure narrow hips; the skirt is straight



Frock No. T3960. This frock has the lines of the redingote, and is particularly smart for duvetyn in gray with blue satin

Frock No. T3930. For greater variety, two unusual collar designs, equally becoming, are included in dress pattern



Frock No. T3945. Over the black satin underdress of this frock is a blue serge overdress cut in one with the tunic

SIX WAYS, AND EACH A SMART WAY,

TO ACHIEVE THE STRAIGHT SILHOUETTE

ARE REVEALED IN THESE ONE- AND

TWO-PIECE FROCKS FOR AUTUMN

Waist No. T3918; Skirt No. T3919. A smart basque is in black satin and has a trimming of quilted machine-stitching

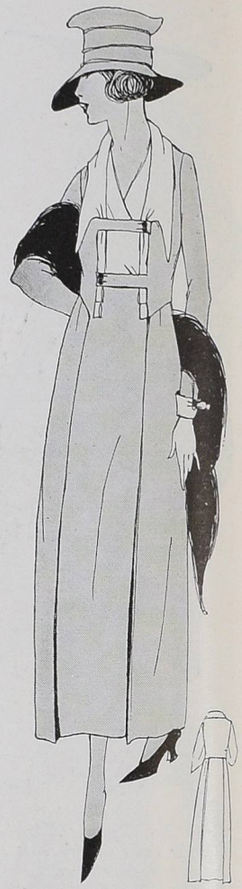
Frock No. T3972. This satin frock has machine stitching for trimming, and the belt is cut in one with the front gore

AUTUMN FROCKS ARE OF SERGE, DUVETYN, OR SATIN, USED SEPARATELY OR IN COMBINATION, WITH CLEVER GIRDLES AND VESTS

Frock No. T3923. A black satin frock has an ivory velvet collar and its surplice front is bound with ivory velvet

Frock No. T3922. A back as interesting as the front and the deep vest effect make this frock an exceptional one

Waist No. T3985; Skirt No. T3986. A coat frock with a separate coatee and a panel skirt is distinctive



Waist No. T3925; Skirt No. T3926. This is a coat frock with the strap fastenings of the coat cut in one with the side fronts

Frock No. T3864. The side gores of this gown, cut in one with the belt, ensure the narrow slim silhouette

Waist No. T3983; Skirt No. T3984. A new way to cut a kimono waist in one with the girdle is shown here

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THE TALE OF THE PARIS OPENINGS

(*Continued from page 52*)

normal waist-line, or much higher than that; and the girdle may be of any desired width, from a mere "shoe-string" to a wide draped girdle. Whatever the width of the girdle, however, no matter where it is placed, the effect is always easy and loose. It is almost safe to say that there is not a tightly fitted frock in Paris.

As to tissues, there is much of the Rodier duvetyn, cachemire d'Inde, jersey, and all the thick, soft jersey tissues, serge, cheviot, and a great deal of bure. Everywhere we see checked stuffs—the inch-square check is a favorite—in unexpected colourings. There is much velvet, combined often with some woollen tissues; much embroidery of different sorts is also to be seen and, in some houses, much fur.

THE JENNY COLLECTION

Among the two hundred gowns which form the Jenny collection, we find narrow, straight, knee-length, tailored coats with cache-nez collars of fur and the narrowest of narrow skirts. Straight as a plummet from shoulder to heel falls the Jenny *tailleur*. The skirt is quite untrimmed and is not more—perhaps less—than a metre wide. These long straight coats are banded at the bottom with fur in the form of one wide band or two or more bands of different widths. They are quite unbelted, and the long straight sleeves are banded with fur at the wrists. Of dull green velours de laine is "Espoir." The long straight coat is widely bordered with castor. A band of castor also edges "Venitienne," at the lower left on page 51, a long, straight, coat-like tunic of corbeau velvet over a narrow skirt of the same tissue. This tube-like tunic is open, from the throat to the encircling band of castor at the hem, over rare Venetian lace, banded across the corsage with gold lace. The picturesque cache-nez collar of fur hides the chin completely, but this collar may be turned down if desired.

"Dianette," at the upper right on page 52, is a pretty frock of corbeau velvet, with the short blouse-tunic embroidered with gray beads and trimmed with gray fur. Gray tassels fall from the lower edge of this short tunic, which is round at the neck, where it is untrimmed; a bit of the bare shoulder shows between the top of the blouse and the gray fur ruff which is worn like a tight collar about the throat.

Gilets of brocaded satin or heavy *point de Venise* lace are worn with some of the Jenny *tailleurs*. Some of the jackets are semi-fitted to the waist and flare in pleats below, being longer in the back than in the front. Very pretty is "Bois de Rose," a delicious dull rose velvet *tailleur*. The coat falls straight just to the hips, where the pleated coat-skirt is attached. This skirt falls in a spreading flare to a little below the knee in the back and is rounded upward and rather short in front.

Many Jenny models show the wide flatly draped girdle which is tied in a Japanese bow in the back. There are a great many tunics and many apron tunics, often fur-edged. Nearly all jackets and cloaks are topped with the cache-nez collar. There are several black and white and black and gray satin and velvet frocks which are charming; and there are many evening frocks showing the jupe-culotte. In fact, the jupe-culotte is a feature of the collection, and the models are smart and pretty. "Niagara" is a frock of rippling moonlight in the form of blue and silver lamé tissue, draped and furnished with pantalettes of white mousseline trimmed with gold lace and pink roses.

BELTED CHEMISE AND UNBELTED FROCK

Many of the Jenny models are belted chemises, having the straight top section attached to the hips and belted closely at the normal waist-line with a narrow belt. The skirt is attached in an odd way, so that the line of the seam droops to a rounded point in front and back and rises high on the hips.

Very striking is an unbelted frock, not a true chemise for it is slightly fitted to the figure, not a princesse frock for it is much too loose. Trimmed with braid, subtly smart in its severity, this frock is very interesting. And in regard to the collection of Mme. Jenny, if the gentle reader has not at this moment in her wardrobe a version of "Ma Chérie" (at the lower left on page 52), Jenny's famous black velvet model, trimmed with white satin and buttons of brilliants—well, so much the worse for the gentle reader! A. S.

TERMS LANVIN MADE *with* WINTER

(*Continued from page 55*)

of brown cheviot, with a three-quarters jacket fashioned with many seams. An ostentatious white waistcoat renders this frock exceedingly smart and desirable. "Chevreuse" is a street frock of black satin with a half-length coat widely bordered with caracul. This coat is in shape a smock, also, and is drawn on over the head and girdled with a black satin belt.

OF SLEEVES AND WAIST-LINE

Not least in importance in the Lanvin collection are several picturesque frocks in black and white, of velvet and satin. "Dante" is particularly good. The new wide sleeves are very pleasing. Straight to about the elbow, some of these sleeves have the lower part made of velvet or some contrasting tissue, in the form of a shallow puff, pleated or shirred on to the upper section and gathered close about the wrist. The Lanvin waist-line is usually normal or just a trifle above that point. Several of the frocks are trimmed with leather, black varnished leather, in some instances. One odd beige frock is outlined with leather about the seams of the semifitted corsage section, including the crosswise seam at the hips where the skirt is attached. It is buttoned down the middle front with black buttons, and the high collar is topped with a sort of cuff of beige stuff which flares closely about the face.

Several exquisite smock-like frocks for children are shown by the Maison Lanvin, as well as a number of the most adorable *robes d'intérieur* ever seen in Paris. With each of these indoor frocks is shown a bonnet of the most charming sort. One, a dainty little affair of light blue crêpe and pink roses, with a blue crêpe bride, is adorned with a "peak" of crêpe,—and the peak, instead of shading the eyes, falls over the nape of the neck.

Another is a "skeleton" cap of black velvet,—made of flat half-inch "ribs" of velvet rising from a black velvet bandeau with a ribbed top fitting the head closely. This odd cap appears also in gold tissue and in blue velvet. These room gowns are girdled across the front only, and the sides and back fall straight and loose.

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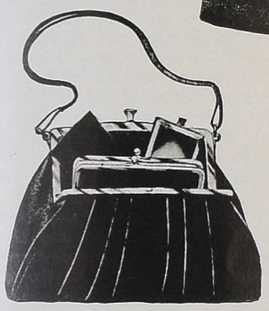

No. 3.—Fine Seal Morocco, Black, lined to match; centre pocket, and fitted with purse and mirror. Silver-plated mount with novel fastening. 55/9

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'Mayflowa'
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AS SEEN *by* HIM

(*Continued from page 73*)

Apropos of Victorian usages, I have just picked up in the library an old book of the vintage of the beginning of the twentieth century—just before Edward came to the throne—in which an Englishwoman gives some quaint advice on manners and morals. Although we may smile over its sentimentality, there is a lot of good in it, and much which might well guide us these days. "If you are merry," says the writer, "go to a man. If you are sad, go to a woman. If you want counsel, go to a man. If you want sympathy, go to a woman. If you want assistance, go to a man. If you want sacrifice, go to a woman. If you want the aid of an hour, go to a man. If you want the aid of a lifetime, go to a woman." Again she says: "Do not remember having known Mrs. or Miss So-and-so years and years ago, when they were little girls; you should never remember meeting any woman further back than five years. Do not call any girl but your sister, cousin, sister-in-law's sister (what a peculiar exception—so very English!) and one or two similar close connections, by their Christian names. Do not discuss matrimonial scandals with a woman, or encourage her to say spiteful or coarse things, and then go and laugh over them with some man friend afterwards. Do not praise a woman's appetite, good health, or good preservation. Do not talk dress or children to women, for you will only show your ignorance, and bring down silent contempt upon your head. Never repeat to one woman the confidences of another. Do not, with your little courtesies of speech, forget little courtesies of manner. Rise when a lady gets up and speaks to you. Stand all the time she is talking and standing."

THE LAWS OF COURTESY

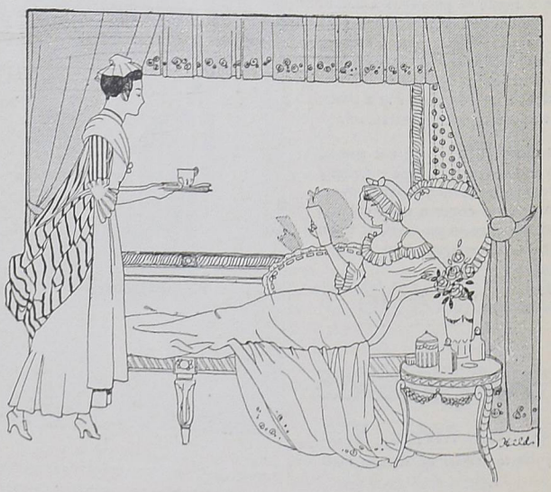
Now to this I would add the primer rule that a man should always rise when a woman enters a room and likewise when she leaves it; in other words, a man should never remain seated while a woman is standing. In *la vie intime*, a woman will sometimes say, "I am going in and out all the time. Please do not rise." But all the same she likes the courtesy. I also could add that a man should never sit cross-legged in the presence of a woman,—another primitive rule almost obsolete now. And I would add, upon looking at some of the snap-shots of members of our fashionable set, that girls and young matrons are not at all averse to being snapped in such a position, with a stunning, if somewhat shocking, exposure of stocking and limb.

The Victorian ladies—they were always called ladies at the era of this little book—did not smoke in public, nor did they dance with abandon, nor did they imitate the manners of life below stairs. I am really hoping that the military regime may mend some of these abuses. It has done away with the silly ass and the effeminate fool of the tame cat order. Women are calling, now, for the primitive and manly man.

THE SWING OF THE PENDULUM

However, we still further offend against our good author's maxims. She goes on: "Because a girl or woman may be foolish or low enough to talk slang, introduce doubtful topics, indulge in doubles entendres, it is no palliation for a man to respond in a similar strain, and no genuine gentleman would do so." I heartily agree; but I fear that, in this age of emancipated woman, we should be voted bores if we followed this advice. How old-fashioned and yet how refreshing are these admonitions: "To every woman a man should talk with respect, because his mother was a woman. To every girl as he would like other men to talk to his sisters. To every engaged girl as he would wish other men to speak to his fiancée. To every wife as he would desire other men to converse with his wife." Does not this sound like the Bible! Yet how heartily should we indorse every word of it. But do we practise it? I am really a believer in cycles. Fashions return again and again, in some modified form. After great upheavals, we grow coarsely lax, just as our ancestors did in the days of Queen Anne and afterward during the Reign of Terror—then comes a sudden reining-up. All the same, I am not yet, thank goodness, one of those fossils who hold up horror-stricken hands at the independent ways of the modern woman. If it were not for these same independent ways, the mighty work that English women are doing in this war would be left undone.

One last quotation, and I will put aside the little book and consign it to its library shelf, where it has been unopened for ten years: "A man of good birth and of wide experience once said to me: 'Put me in a perfectly dark room full of all sorts and conditions of individuals, and just by the difference in their intonation I could pick you out the gentlepeople.'" Quite true! McDowell, the composer, made his pupils stay in one room while he went in another and struck a chord on a piano; and he made them tell him in what key it was and of what notes it was composed. A young man may have picked up certain tricks of voice and speech in the good democratic companionship of the camp last summer. Be careful, however! I can always place a man or a woman by the way he or she pronounces the simple phrase, "At all."



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ONE of the loveliest of the Thresher sets of Lingerie is made of white Crêpe de Chine, with a great deal of Valenciennes Lace in Camisole, Knickers, Chemise, and Nightgown. Blue bows supply the fastenings. Other colours and materials are used in the same design, and there are many other forms equally becoming.

4½ Gns.

35/6

19/9

49/6

Trousseaux & Outfits for India.

A large selection of garments, both attractive and durable, may be seen Crêpe Flannel Pyjamas and Nighties, and "India" Gauze Combinations, for wear in the Colonies or at home, are also Thresher specialities.

THRESHER'S

5 CONDUIT ST. W.1.

Almost on the corner of Regent Street.

PREMET'S TRANSLATION *of the* MODE

(*Continued from page 56*)

In one case, the top of the frock is made of tête de nègre satin embroidered with gold, while the skirt is of red cloth. In another, the top is of brilliant red velvet embroidered with paillettes above a dark blue serge skirt which is attached to the top in the Premet fashion at the hips. Again, the entire frock sketched at the lower left on page 56 is made of dead gold duvetyn in the same fashion, with the top sewn to the skirt at the hips. The skirt is embroidered with black thread in an odd design of circles, the frock is girdled narrowly with black ribbons, the sleeves are long and piped about the wrists with black satin, and the collar is of otter above a single rever of black satin. This rever may be spread flat across the chest, closing the frock snugly about the throat, or it may be thrown open, as desired. Many of the Premet frocks show this feature of a rever which may be fastened flatly across the chest or turned back in true rever fashion at the fancy of the wearer. The frock worn by Mme. Renée herself on opening day, sketched at the upper left on page 56, shows this rever, faced with grège moire, like the turned-back portion of the girdle. The skirt is embroidered with grège silk, and the frock itself is of black satin, with the long corsage section, the "wrapped-over" skirt, and the narrow ribbon knotted on the side,—all the smart touches that make the Premet frock what it is.

SOME VAGARIES OF THE REVER

"Mouche," a charming frock of blue velvet and black satin, is sketched at the lower right on page 56. In the sketch, the rever is shown dropped across the front, but it may be carried up and knotted securely on the left shoulder if desired. The frock "Narzika," sketched at the upper right on page 56, is shown with the rever buttoned high at the shoulder, but the two buttons may be undone and this rever turned back like the other. The coat worn with it is sketched in the middle of that page. This rever is only one of the many happy ideas which Mme. Renée has embodied in her winter frocks. The narrow ribbon girdle is adorable. Why has no one thought of it before? The new, mildly spiral skirt is so pretty that we shall all wear it. The frocks are so delightful, the cloaks so graceful, and the huge fur collars so smart that we shall be compelled to order them whether we will or no.

Remarkable in colour and tissue combinations are the Premet frocks. A street suit of violet velvet is collared smartly with golden duvetyn, the duvetyn which Rodier makes this year in so many exquisite shades. A cloak of tête de nègre satin is broadly collared with Rodier's brocaded jersey in brown and warm yellow. Black and gold satin and duvetyn are featured in many frocks. A black velvet evening cloak with an immense collar of otter is fronted with exquisite blue velvet, a sort of full-length gilet, which is half hidden by the ample "exterior" of the wrap.

"PETIT DINER" FROCKS AND LINED GIRDLES

A black satin frock, one of the many frocks for *petits diners* which take the place this year of evening frocks in the collections, is combined effectively with brilliant cerise velvet. This velvet forms the lining of the wide black satin girdle, which is knotted on the side, so that the velvet shows here and there in the turned-back folds. Mme. Renée has made much of the lined girdle of late, notably in her famous black and gray model of some weeks ago; but none were so successful or so pretty as these shown in the winter collection. Many of the Premet sleeves are little more than elbow length. Long sleeves at this house are close fitting, and the tunics are straight, like the tunic in "Mouche." Mme. Renée makes much of a very wide silk braid; in gray this braid forms the front of the corsage section of one black satin frock; in another instance, the entire corsage is made of it. In the latter case, the braid is of rose silk, embroidered with dark blue thread, and the skirt below is of blue serge.

The EYES *of* MARTIAL *et* ARMAND

(*Continued from page 62*)

rather wide. Many of the evening frocks are almost chemise in form—in the case of the gown at the top of page 62, second from the left, a broad Watteau-like panel of black velvet falls from the shoulders—and they are usually very loosely girdled. There are no long skirts in the Martial et Armand collection, although many short evening frocks are completed with long narrow trains of lace, silk, or pailletted tulle.

Martial et Armand feature the one-piece frock of jersey, which is to be worn under enveloping cloaks of velvet, velours de laine, and satin. And, by the way, many of the smartest cloaks shown by this house are made of black or tête-de-nègre satin extravagantly trimmed with fur. Other cloaks are a gorgeous cloak of royal purple velvet and ermine, a rich manteau of gray velvet brocade trimmed with gray fur, and a very jolly short manteau of gray satin, loose, straight, and wide-sleeved, embroidered all over with gold thread and silks in soft rich colours. This is collared—a *cache-nez*, of course,—with gray rabbit striped with petunia velvet. "Atlantique", as this manteau is called, is worn over a blue satin frock which is altogether charming.

As to the one-piece frocks of silk jersey, none is prettier than "Mongolia," a rosy mauve jersey combined with violet jersey and embroidered with violet silk. There is a very pretty, simple, gray jersey frock under a biscuit-coloured velours de laine coat trimmed with gray fur, and this is christened "Précieuse". "You-you", sketched at the upper left on page 62, is an odd little straight frock with a skirt of black velvet topped with squares of gray and red embroidery applied judiciously at intervals to break the line about the hips where the black skirt meets the plaid top section. "Pershing," at the lower right on page 62, is an odd frock of black velvet sleeved with black mousseline, with square panels of black and white cheviot in inch-big checks set into the skirt low on each side. The coat is made entirely of the checked tissue trimmed with black fur; and the frock underneath is further trimmed with white *broderie mousse*. This odd embroidery trims several of the models of the house. "Torpedo", is a cloak of brilliant green velours de laine with a green *cache-nez* collar finished with vivid yellow at the ends, and this yellow velours is embroidered with mossy green.

Of all the Martial et Armand collection, the cloaks and the evening frocks charm us most; but when we think again, the afternoon frocks charm us more.

Madame Helena Rubinstein

Maison de Beauté Valaze,

24 Grafton Street, Bond Street, London W. 1.

THE

SUMMER COMPLEXION TREATMENTS

outlined below are confidently recommended by Madame Helena Rubinstein, whose knowledge of matters appertaining to Beauty Culture is supreme, whose skin remedies are incomparable for purity and efficacy, and whose treatments have upheld the high standard of beauty in England and the Colonies during the past 20 years.

SUNBURN, FRECKLES, AND TAN

are removed, and the skin made clear, soft, and charmingly fresh by using the Valaze Beautifying Skinfood (4/6, 8/6, 21/-). As an outdoor skin protection Baume Verte proves of inestimable value, preventing roughness and discoloration (5/6, 10/6).

GREASY, SHINY SKIN.

Valaze Liquidine (5/6, 10/6, 21/-), is an unfailing remedy. It thoroughly cleans the skin, and gives it a charming appearance when applied, at the same time gradually correcting excessive secretion of the pores. Valaze Soap and Voskpasta (each 2/- and 3/6), used in conjunction when washing, also strongly recommended.

TENDERNESS AND IRRITATION

quickly remedied by Baume Blanc (5/6, 10/6). Excellent for sun-blisters, spots, pimples, summer rash, etc. It heals, whitens, and soothes.

THINNESS OF FACE AND NECK.

Splendid results obtained by massaging daily with Valaze Tissue Food (5/6, 10/6), preferably by means of the unique Valaze Massage Apparatus (15/-, 21/-).

MASSAGE.

Face Massage with a Valaze Massage Roller, 6/6, is a sure and simple remedy for lack of tautness, lines and wrinkles, and general want of "tone" of the skin; also a wonderful preservative and enhancer of the beauty of the face. Directions for use accompany each Roller.

DOUBLE CHIN.

At first signs of the trouble Valaze Reducing Jelly (5/6, 10/6) should be resorted to. This restores beauty of line to face and throat.

Full descriptive lists of the Valaze Complexion Remedies sent on application. Free consultations daily, also advice given by post.

Exclusive treatments given at the Maison de Beauté Valaze for remedying deep facial lines, "crowsfeet," double chin, loss of contour, warts, moles, superfluous hair, blackheads, discoloration, etc., etc. Special skin-clearing and lesson treatment at 10/6.

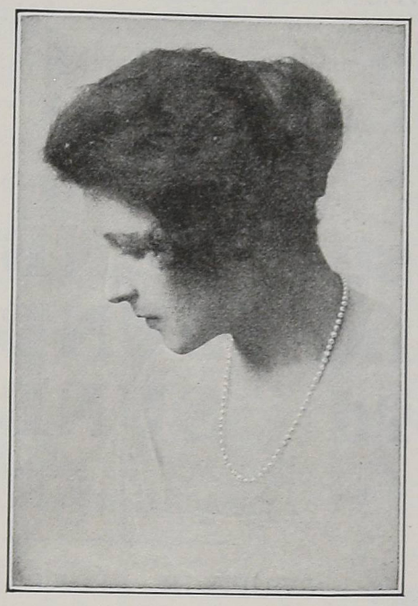
Also at

255 Rue Saint Honoré, PARIS.

15 East Forty-ninth Street, NEW YORK.

Melbourne, Sydney, Auckland.

Can you tell a Genuine Pearl when you see one?

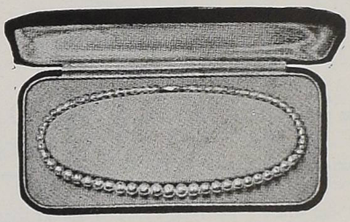


We are introducing

CIRO PEARLS—A New Scientific Discovery.

The most wonderful reproduction of genuine pearls ever brought before the public—Pearls which possess the identical weight, sheen, and orient of the genuine pearl, but at a price that is within the reach of the most modest purse.

In order to convince the public of the superiority of Ciro Pearls over all others, and also to prove to you that experts are deceived by them—



This is a faithful reproduction of a Ciro Necklace with clasp, encased in a beautiful étui of grey and gold, **£1 1 0**

We will send you a Necklace, a Ring, or a Pair of Earrings of Ciro Pearls on receipt of **£1 1s. 0d.**
Wear either for a week.
Compare them with the finest of genuine pearls or the highest priced artificial pearls.
If you are not satisfied, or if your friends can tell it is not real, return it to us and we will refund you your money in full.
We intend that our discovery shall revolutionize the pearl industry, and render unpatriotic and extravagant the purchase of genuine pearls or high-priced artificial pearls.
Years of research have made it possible for us to produce a pearl necklet at £1 1s. 0d. that is equal in every respect to a genuine necklet costing perhaps £500.

Booklet sent on request.

If you cannot call at our Showrooms, forward your order to **The Ciro Scientific Pearl Co. Ltd.** 42 Piccadilly, W. Dept, 103, when it will have our immediate attention.

Motor Dust

Colds in Winter or Summer are the result of one or two causes—either the vitality is lowered, or certain susceptible parts are inflamed and weakened. In either case the ground is prepared for the attack of hostile microbes which constantly swarm everywhere.

Dust is the most common cause of "summer-colds," and everyone who encounters much of this irritant should be prepared against microbe attacks.

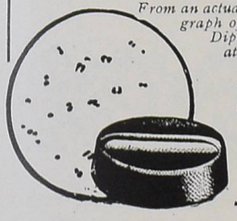
EVANS' Pastilles

are an efficient precautionary measure against trouble from all microbes which attack the mouth and throat.

Trench Odours EVANS' PASTILLES are splendid for preventing the unpleasant effects resulting from Trench Odours, and our soldiers should be well supplied.

Obtainable from all Chemists and Stores—or Post Free from the Makers. **Per Tin, 1/3**

Evans Sons Lescher & Webb, Ltd., 56 Hanover Street, Liverpool.



From an actual microphotograph of the Bacillus Diphtheriæ taken at our Runcorn Laboratories.

WARNING. See the Raised Bar on each Pastille—this is your safeguard.

℘ S.C.1.

TRADE MARK

GANESH Hair Treatment

TRADE MARK

ABSOLUTELY RELIABLE HOME TREATMENT FOR FALLING HAIR.

Removes all dandruff, promotes the growth, prevents greyness, and makes the hair bright and glossy.

A CLIENT WRITES:

DEAR MADAM,—I find your hair tonic splendid. Since using it, my hair, which looked so thin and faded, is now quite abundant, with a lovely gloss. I shall be everlastingly grateful to you for the improvement in my appearance. I am, faithfully yours, ———.

(*Original of above and other testimonials can be seen.*)

A Perfect, Proved, Reliable, Safe Treatment to be used in your own home.

Frangipani Hair Tonic and Barocarpine Ointment, comprising the complete treatment, 15/- inclusive.

ADAIR GANESH ESTABLISHMENT

92 NEW BOND STREET (Oxford St. End), LONDON W. Also PARIS & NEW YORK.

Telephone—GERRARD 3782.

LEVESON'S

MAKERS OF BABY-CARRIAGES FOR OVER 70 YEARS TO MOST OF THE ROYAL FAMILIES OF EUROPE.

LONDON: 26 Knightsbridge, S.W.

MANCHESTER: 35 Piccadilly. LIVERPOOL: 89 Bold Street.

BABY CARRIAGES

"RADIOR"

Restorer for Grey or Faded Hair.

Contains no colouring matter and is *not* a Dye.

Acts direct on the Pigmentary Glands, causing them to resume their functions of supplying colour to the Hair Roots in the Natural Way. Absolutely restores the Natural Colour to Grey or Faded Hair, bringing back the appearance of youth. The restoration commences at the first application, but the change being gradual the use of a Restorer cannot be detected. Your friends will notice your improved youthful appearance but will not know the cause. Acts beneficially to the Health of the Hair, keeps the scalp free from dandruff, and produces a silky gloss.

On sale at **Harrods, Selfridge's Marshall & Snelgrove's, Barker's, Whiteley's, D. H. Evans', Army & Navy Stores, and Boots, THE Chemists,** all Branches. Price **5/9** per bottle; Double size **10/6**; or post free from the Radior Co. 167 Oxford Street, W.1.

Also the famous "Radior" Vanishing Cream for day use, and Peau de Velours for night use, guaranteed to contain actual Radium, **5/9** per jar.

This advertisement which appeared in 1912, is inserted to remind you of a Sunbeam performance that has never been equalled by any car.

"'Twas a famous victory"

GRAND PRIX RACE

JUNE—1912

(THREE LITRE CLASS)

1st SUNBEAM
2nd SUNBEAM
3rd SUNBEAM

DISTANCE ... 956 MILES
AVERAGE SPEED 65 M.P.H.

COUPE DE RÉGULARITÉ

WON BY SUNBEAM TEAM

Note THIS WAS A SCRATCH RACE—NOT A HANDICAP

"Beyond doubt, the greatest feat in the history of motor racing."—*Illustrated London News.*

THE SUNBEAM MOTOR CAR CO., Ltd.
Head Office and Works: WOLVERHAMPTON.
Manchester Showrooms: 112 DEANSGATE.
London and District Agents for Cars: J. KEELE, Ltd. 72 New Bond Street W.

"Just the very thing."

A FEATHERWEIGHT SILK WATERPROOF

At a light price.

A client writes:—"It is quite the nicest thing of its kind I have ever seen."

Elvery's Exclusive Spécialité, "Featherweight" but Stormproof. Colours: Fawns, Greys, Mole, Green, Navy Blue, and Black. All sizes at the very moderate price of **47/6**. No. 2 Model, with silk-lined body, **58/6**. Envelope Cases to match, **3/6**. Hats can also be supplied at **10/6**. "Acclaimed the acme of waterproof production."

All sizes ready for Immediate Wear. Coats on Approval. Patterns by Return.

Elvery's Estd. 1850. Ltd.
31 CONDUIT ST. LONDON W.1
And at **Elephant House, Dublin,** and **Cork.**

JUST OPENED

Raie et Cie.

65 HAYMARKET
S.W. 1

The Woman's Shop of London

where Ladies can Dress smartly to suit their pocket, Be coiffured manicured, and Massaged,

also be

Completely fitted out from head to foot in original style, all on the premises

THE LAST WORD

(*Continued from page 92*)

with uppers of soft-finished leather.

A very well-cut and good-looking Oxford is illustrated at the left in the sketch in the middle of page 92. It has a comfortably low heel, which is yet not a flat heel. The lines of the shoe are very good. In the middle of this same sketch is shown a pair of staunch leather tramping boots with wing tips and rubber soles, and at the right is a black boot with a top of faun cloth, a model which is correct for morning wear. The riding boots illustrated at the right on that page are higher than the regulation riding boot and, although they are a soft top boot, they will keep their shape satisfactorily.

Some interesting new stockings are shown at the left on page 92. They are of lisle thread, silk-plated, that is to say, they are silk on the outside and lisle inside. They have the advantage of being far more serviceable than the average sports stockings, and they are also less expensive. They may be had in a variety of colourings and in black and white. At the left in the sketch at the top of page 92, is a gray sports stocking, white-spotted.

Next to the sports stockings is a blue silk stocking striped with lighter blue, and third in the row is an open-work black stocking which, while not new, is very attractive. With a black patent leather pump this sort of stocking looks exceedingly well. The light stocking, fourth from the left, is of heavy white silk with a design in black, dull blue, and yellow, and the stocking at the right of that is of black silk with an open-work clock. Third from the right is a black silk stocking which is embroidered a bit and has lines of open-work in hemstitched effect; this stocking is new and distinctive. The stocking second from the right of the drawing has an allover openwork instep. The gray silk stocking at the extreme right is mottled with blue and has vertical stripes of blue, one heavy and one light, running up to a point above the ankle.

SEEN *in the* SHOPS

(*Continued from page 91*)

lacquered leaves cling closely about the crown.

The one-piece frocks have made the collar and cuff sets an important factor in dress. A new material which is most effective when used with winter dresses is petuna, which gives somewhat the effect of striped velvet, and which is easily laundered. The collar and cuff set at the bottom of page 91 in the middle is of petuna, piped with the same material, and it is cut so that it may open in a deep V to the waist-line. It may be worn either with a little vest or with surplice waists. Large eyelets with dots on either side are hand-embroidered at intervals around the collar and cuffs. The collar may be purchased separately if so desired.

The large black velvet mushroom hat worn with this set has large alternate square and round motifs done in cobalt blue worsted on the wide brim, which is faced with blue panne velvet. The top of the crown is gathered; and above the grosgrain ribbon, which ties in a loose bow, is a ridge which extends out from the crown.

DAINTY NECKWEAR IS NECESSARY

Organdy and net form an attractive combination in the set sketched at the upper left on page 91. The fluting and outer ruffles are of net set on with hemstitching. The collar rolls high up in the back, and the rounded shape of the outer edge is both youthful and attractive.

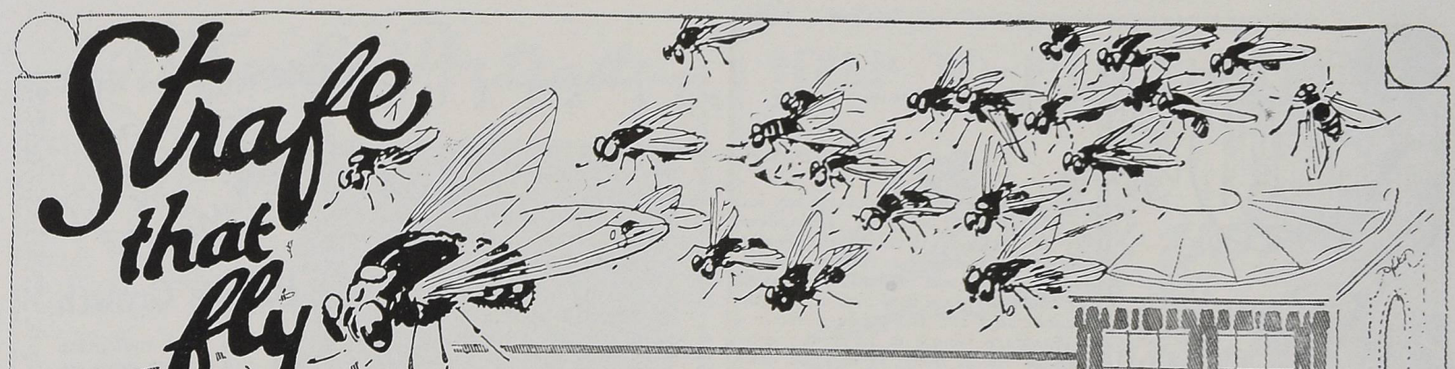
A soft velours hat which can be twisted to any becoming angle is worn with this set. It may be had in a variety of colours, and the narrow ribbon lacing in the crown is a novel feature. The outer edge of the brim is bound with ribbon on the same shade as the hat itself.

For inexpensive neckwear there is nothing as attractive as the simple tucked vest and collar. In the sheer net guimpe sketched at the upper right on page 91 the fine tucks run horizontally on the collar, while vertical tucks on the vest show through in an attractive cross-barred effect. The edges are finished with picot, and the guimpe fastens with pearl buttons.

The tam o' shanter hat appears each season in varied forms, and a modified development of it is shown with this vest. Two rows of shirring close about the head give this hat a daring flare which is accentuated by the picot knot at one side. It is of velvet, and may be had in dark brown, blue, unusual purples, and black.

NOW WE HAVE A BLOOMER-UNDERSKIRT

The recently designed "pettibocker" is a knickerbocker with almost the appearance of a petticoat. To many women who have desired the freedom of the long bloomer, but objected to its appearance when the skirt was lifted, this comes as a welcome solution of their problem. A bloomer section, attached to the inside of each long straight section of the outside part, is held in place at or below the knee by an elastic band which helps also to keep the outer section in place. Over this fall the ruffled trousers, giving almost the appearance of a skirt. Coming as it does in a light and in a heavy grade of Jersey silk, and in practically all colours, as well as in black and white, it suggests itself for many sports purposes, and is also good for street wear. With the slender silhouette again in vogue, the smart woman faces once more the problem of choosing suitable underclothing, and in this emergency the "pettibocker" promises to be both useful and agreeably feminine.



SAVE the HOME
FROM THE
FLY PERIL
STARTLING STATISTICS.

THE GREATEST PERIL to health and safety is the common house-fly. It is the proven bearer of the bacteria of the most deadly diseases: a single drop of fluid habitually ejected by a fly having been shown to be literally swarming with germs. Children are not safe where the fly-nuisance is allowed to remain unchecked. Read these startling facts:

"On Saturday, Feb. 27, 1917, there was a sessional meeting of the Royal Sanitary Institute at St. Helens, when Dr. J. Cates, the Borough Medical Officer of Health, read a paper on 'Measures to be taken to prevent the contamination of food by flies.' Dr. Cates said that death from food poisoning in children was brought about by gross contamination of food by flies. Some time ago it was estimated that the average worth of any life to the community was £300, and the **loss of children from summer diarrhœa since the beginning of this century, during the last 16 years, had cost this country about one hundred million pounds.** Not only was death a loss, but illness was a serious loss."—*Daily Press.*

In face of this authoritative statement, and many similar declarations by responsible medical and sanitary authorities, no householder can afford to permit flies in his home. They must be fought and exterminated by the simple, safe, and satisfactory means devised by science.

PROTECT YOUR FAMILY
by using Household
INSECTOX
New Registered Title for
Heppell's Fly Spray

This splendid invention, which has been demonstrated before, and approved by, representatives of all the leading London newspapers (including "Truth," "The Daily Telegraph," etc.), is simplicity itself. With no more effort than would be required to operate a common garden syringe living and sleeping rooms can be made and kept *fly-free.* The spray diffuses a fine aromatic vapour which in a remarkably short space of time

KILLS FLIES, BLUEBOTTLES, MOSQUITOES, & all Winged Pests.

No winged insect can possibly escape the all-pervading vapour produced by the spray. It is absolutely harmless to human beings, cleanly and pleasant to use, and does not soil, stain, or corrode. A single filling contains sufficient for 1—2 week's use in the average home, and complete home outfits are obtainable from 7/-

ADOPTED BY H.M. GOVERNMENT and other official bodies as the only thoroughly satisfactory means of combating the deadly fly peril.

SPECIAL OFFER OF COMPLETE HOME OUTFIT.

Fill in Coupon below, enclosing 7/-, and you will receive by return a complete "Insectox" Outfit, including a handsome nickelled sprayer and 1-2 weeks' supply of "Insectox" Solution, or **16/6** for four times **7/-** supply, together with a free copy of our 36-page illustrated treatise on Insect Pests. The price of larger outfits suitable for large establishments, hospitals, &c., is **33/6.** Army Outfit, **20/-**

FREE DEMONSTRATIONS.

On sale at the following, where Daily Demonstrations of Sprayer in use can be seen.

HEPPELL'S PHARMACIES, 164 Piccadilly, and Branches.
HARRODS STORES (Drug Department).
BOOTS, Cash Chemists (Principal Branches).
DERRY & TOMS.
ARMY & NAVY STORES.
BARKERS (Kensington).
BENTALLS (Kingston-on-Thames).
CIVIL SERVICE SUPPLY ASSOCIATION.
SELFRIDGES. BENETFINK'S.
GAMAGES. WHITELEYS.
JUNIOR ARMY & NAVY.
RUFFELLS (Cinema Specialists).
RUSHBROOKES, Butchers' Supplies.
SPIERS & POND.
CIVIL SERVICE CO-OPERATIVE SOC.
CURTIS & CO. (Holborn)
STAINES KITCHEN EQUIPMENT CO. (Victoria Street).
WOOLLEYS (Manchester).

And all Leading Stores and Chemists.

TRIAL OUTFIT COUPON.

To HEPPELL'S LABORATORIES,
Manufacturing Chemists,
Eden Street, London, N.W.1.

Please send me, carriage paid, one "Insectox" Home Outfit, for which I enclose 7/- (four times 7/- supply, 16/6), including copy of Illustrated Treatise on Insect Pests, and any later publications you may issue.

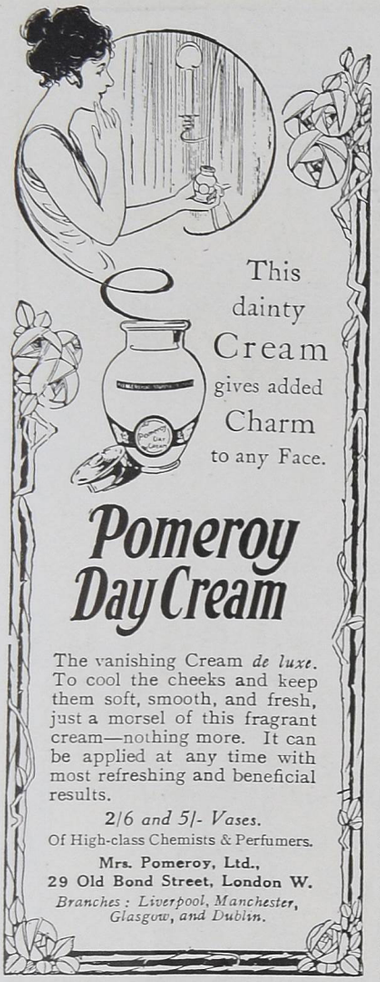
NAME .....

ADDRESS .....

..... V.

Please write clearly.

FREE ILLUSTRATED TREATISE by Medical and other Experts, with useful information about the haunts, habits, etc., of Flies and other Insect Pests, may be obtained on application to Heppell's Laboratories or Heppell's Pharmacies, 164 Piccadilly, & branches.



SEEN *on the* STAGE

(*Continued from page 80*)

the idealizing fumes of alcohol, they join hands and swear fidelity to a lasting bond of brotherhood. Each of them—quite honestly—forgives his enemies and resolves to do good, in his final moment, to those who have used him, in the past, despitefully; and the public is shown a momentary picture of many despicable human beings rising, in a tragic crisis, to nobility, and preparing to front death as an equal and a friend. But then the flood subsides; the mortal danger disappears; and each of these wastrels reverts, by long-established custom, into the very rogue he used to be before death appeared to summon him magnificently to become a better person than his habitual and sordid self. This ending of the play is cynical; but it is true to life, and it contains the elements of tragedy. The truth of the whole matter seems to be that it is more difficult to live nobly than it is to die nobly: and this is a truth, perhaps, that should be cherished in a period which, like the present, offers easily to any moral slacker so magnificent an opportunity to die.

"The Deluge" was beautifully acted by a well-selected cast rehearsed by Mr. Hopkins. The single set, designed by Mr. Robert Edmond Jones, was remarkable not only for its decorative fitness but also for its realistic accuracy. The production of this interesting play may be commemorated as a fact that adds a jewel to the crown of Mr. Arthur Hopkins as a producing manager. It is only because so serious a document was unable to attract the unserious attention of the drifting public of mid-August that "The Deluge" must be catalogued, in the technical language of the theatre, as a "failure."

NEW YORK SHAKES OFF ITS SUMMER

(*Continued from page 71*)

hat of dull red Georgette crêpe overlaid with navy blue. The shape was broad and flat and was set at a becoming angle on her white hair. On the same day, Mrs. Alexander Dallas Bache Pratt, who was lunching with a young officer, wore an interesting gown which might serve as a forecast of autumn fashions. The skirt was of dark satin, and the long loose bodice was of dull blue satin embroidered with small Chinese motifs. This use of Chinese embroidery is characteristic of the new models which have been produced in Paris.

THE SEASON'S TRIMMINGS

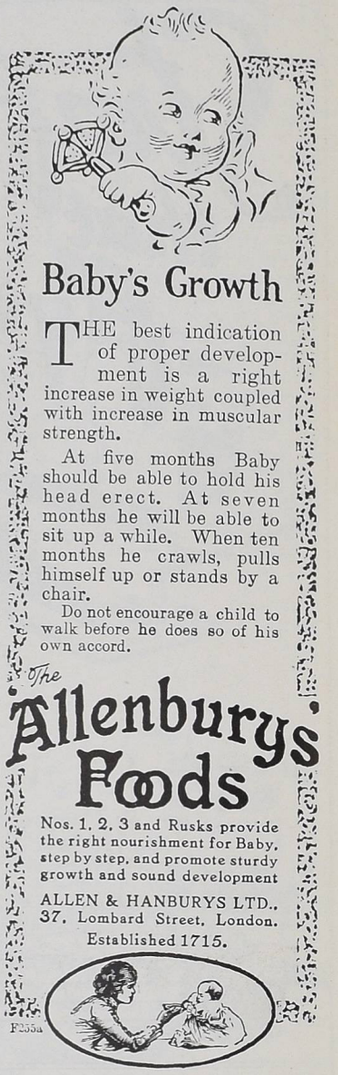
Other than the Chinese embroidery, there is not an extensive use of embroidered trimming on the new frocks, but the sparing uses are often unusual. Agnes, for instance, scatters tiny metal stars through the flat silk embroidery which she uses on a tan afternoon gown. A great deal of jet is used on evening gowns. Not only is this form of trimming employed on many gowns, but a great deal of it is often used upon an individual model. One of the smartest of the new black gowns is trimmed with flat jet discs about the diameter of a ten-cent piece and very beautifully facetted. Not many beads are used, but once in a while one sees them employed in quite a novel way, as when Margaine Lacroix makes an entire collar of tan and blue beads for an afternoon frock. This same house fastens a tan velvet collar with a gilt chain run through eyelets and strung with coral drops.

Tassels, however, are the accepted ornaments of the season, especially the large ones of Chinese propensities. Sometimes these tassels form very lovely colour effects, as in the case of the tassels which hang at the end of a flame-coloured sash lined with faun colour, which girdles a Margaine Lacroix afternoon gown. These tassels are perhaps seven or eight inches long and are of flame colour with heavy black tops made of a lustrous black silk thread, knowingly wound.

The sashes on the new gowns are frequently interesting. Sometimes they are not detachable from the gown, but slip through large buckles. On one evening gown there is a great buckle of facetted jet discs at the back, through which is drawn a narrow belt ending in heavy tassels at each end. When the gown is slipped on over the head, the belt simply pulls out wide but is not separated from the gown. The half sash on an Agnes gown slips through two loops at the end of the bolero-like bodice and is simply knotted either at the waist-line or a bit below, whichever is more becoming. Bolero lines, by the way, are quite in fashion. One sees a great deal of tan and taupe in the new modes and quite a bit of old-blue is introduced, usually as trimming. On coats and frocks old-blue collars are seen, and one very lovely gown from Arnold is made of taupe crêpe de Chine—crêpe de Chine is much used by the couturiers—and is faced at the folds of the skirt and about the neck and cuffs with an exquisite shade of old-blue crêpe.

WE WEAR THE OUTSIDE, INSIDE

Sometimes old-blue is used in linings, and the linings of the new coats are extremely decorative. Lining materials, as such, seem to have been tabooed, and fabrics which have usually been employed for the outside of the costume have been purloined for linings. A coat of brown satin will be lined with a rose coloured wool velours, and one of taupe satin may have a lining of old-blue duvetyn. Satin is sometimes lined with satin, and the most exquisite combinations of colour are arranged in these new linings.



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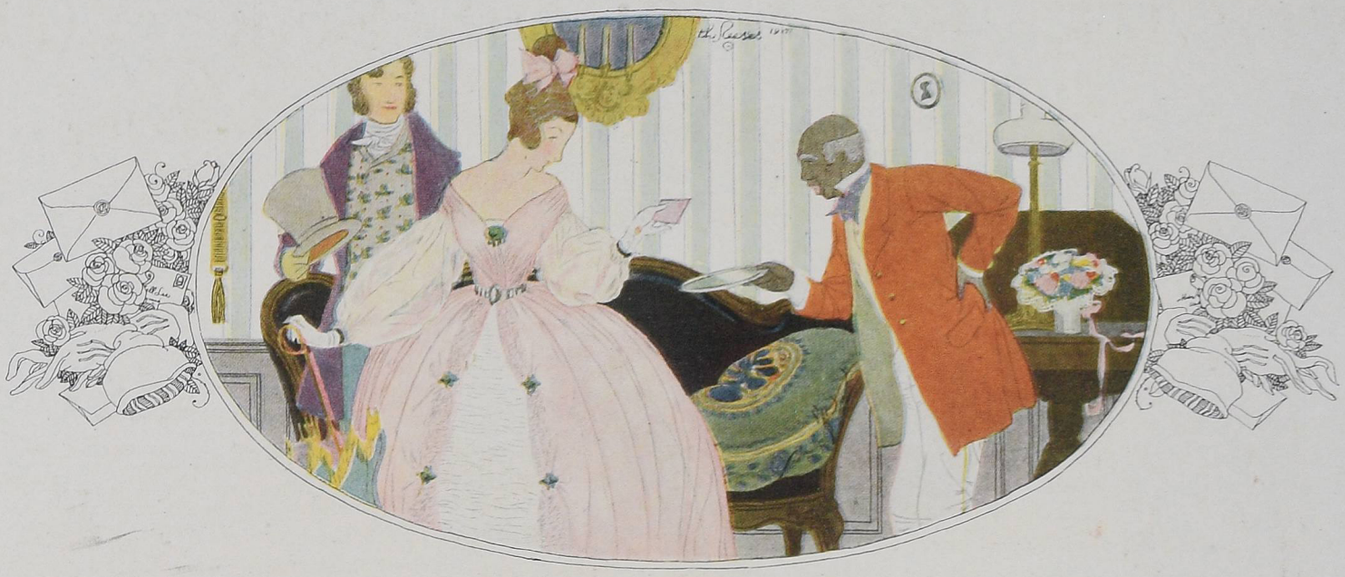

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Late October

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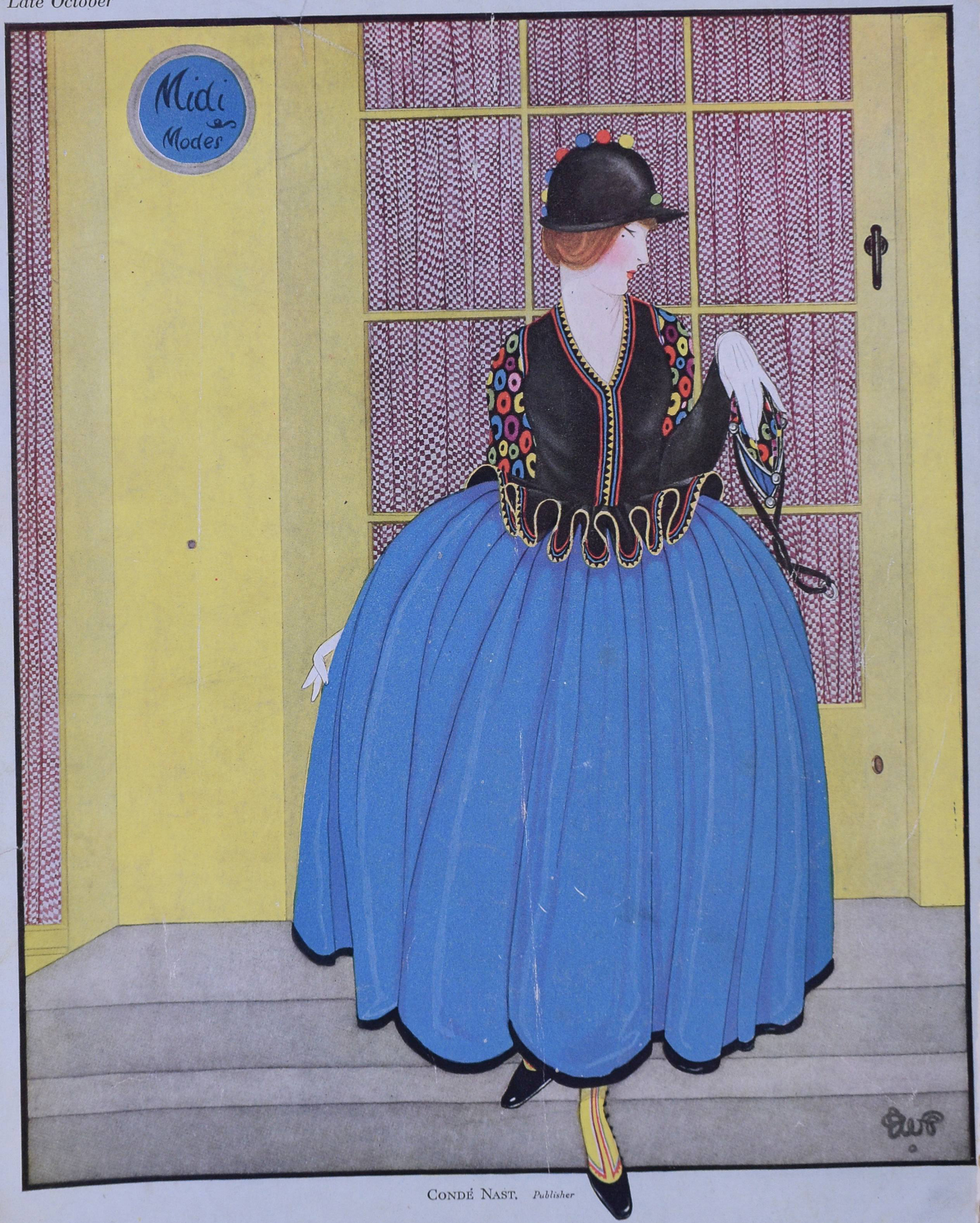

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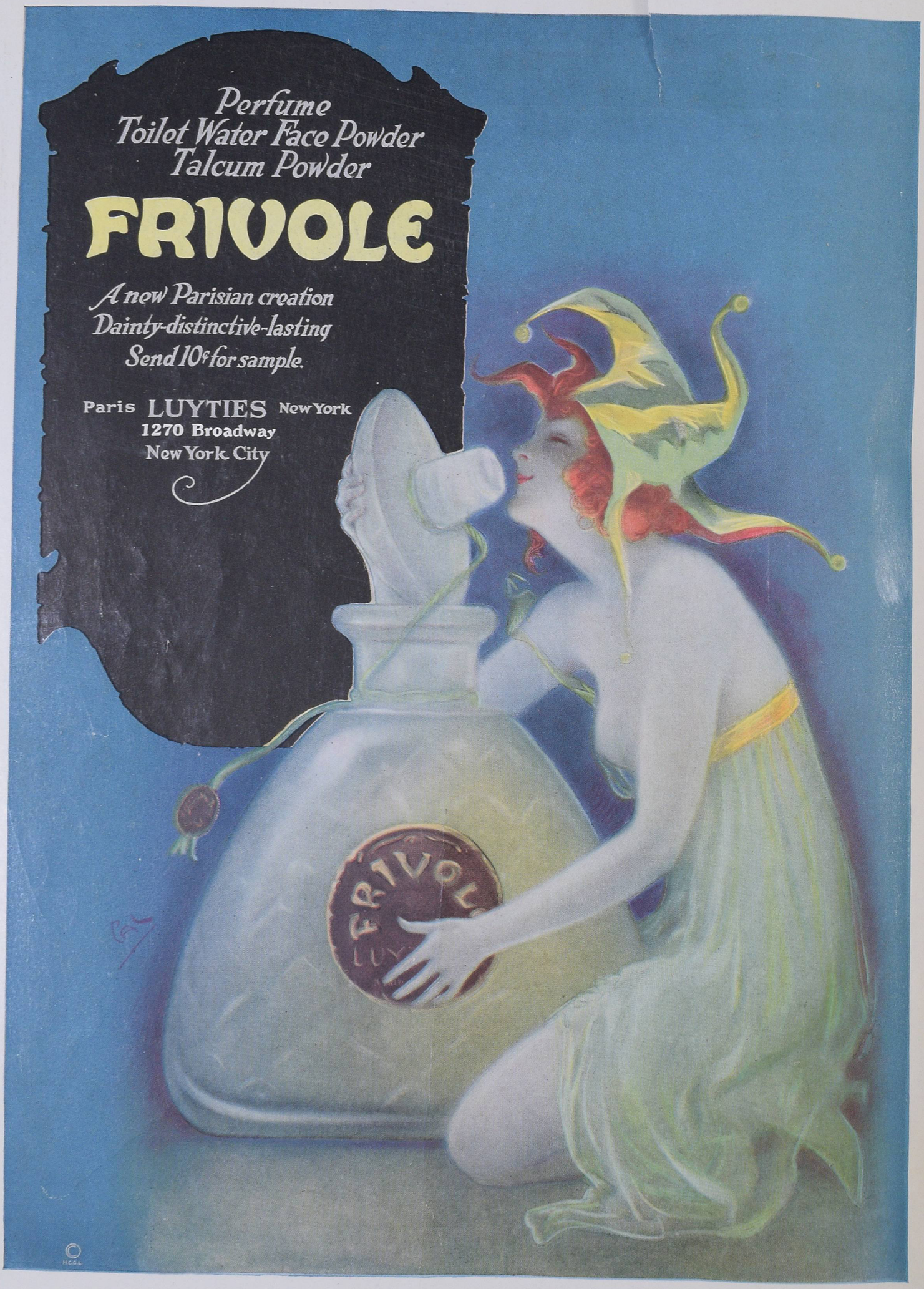
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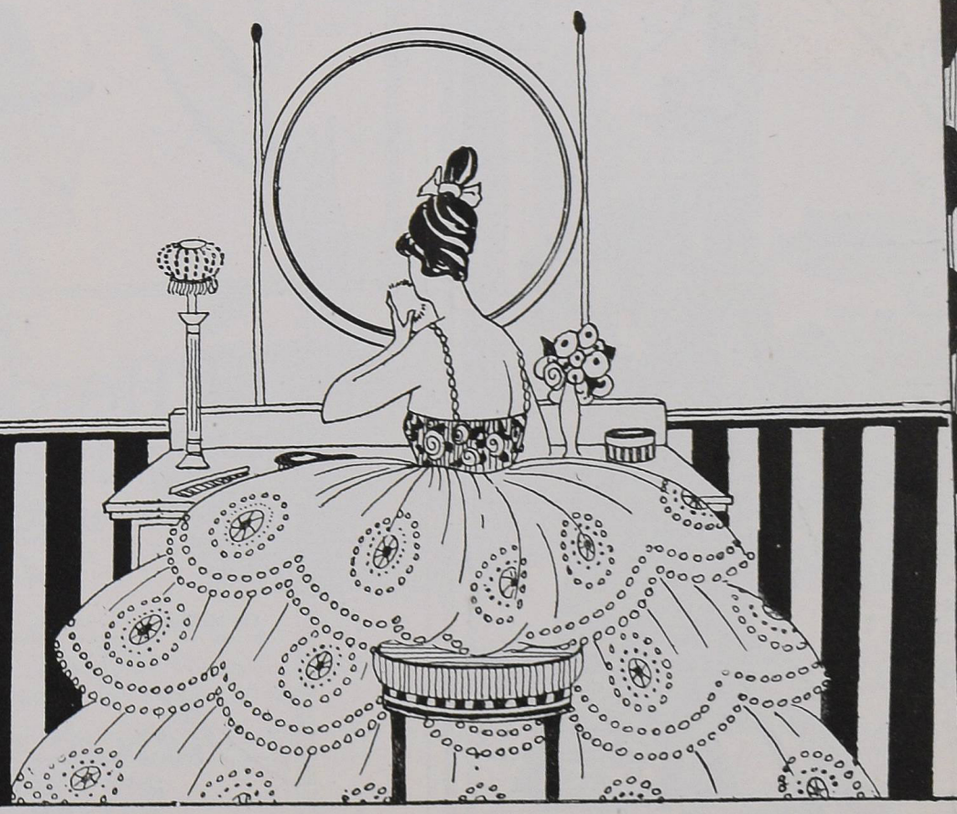

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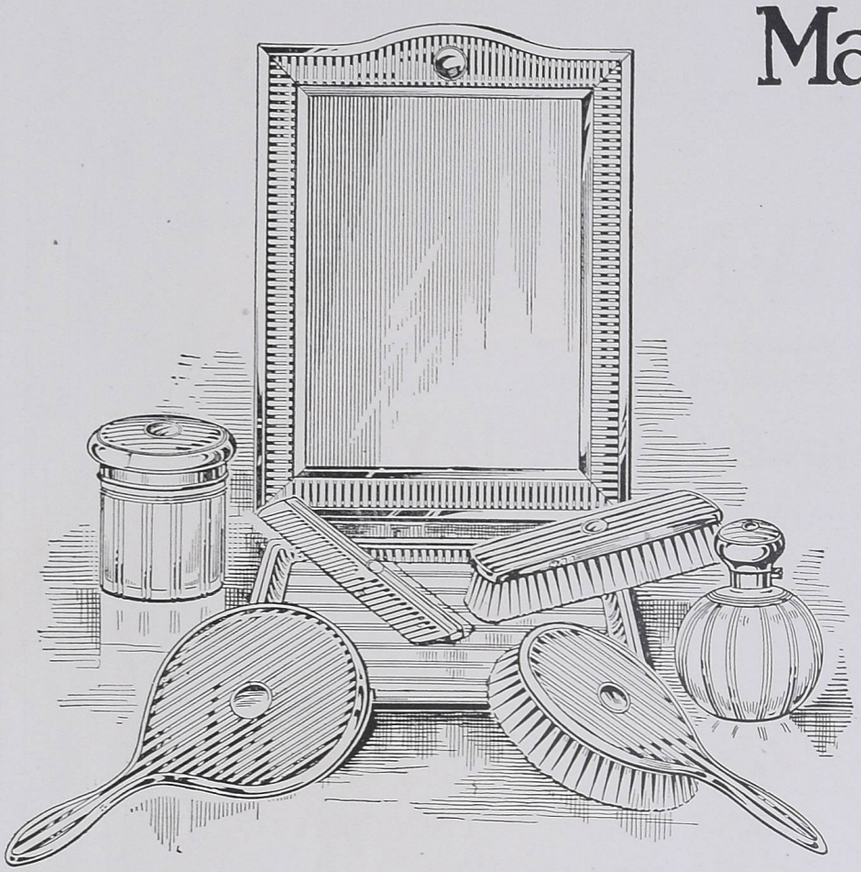

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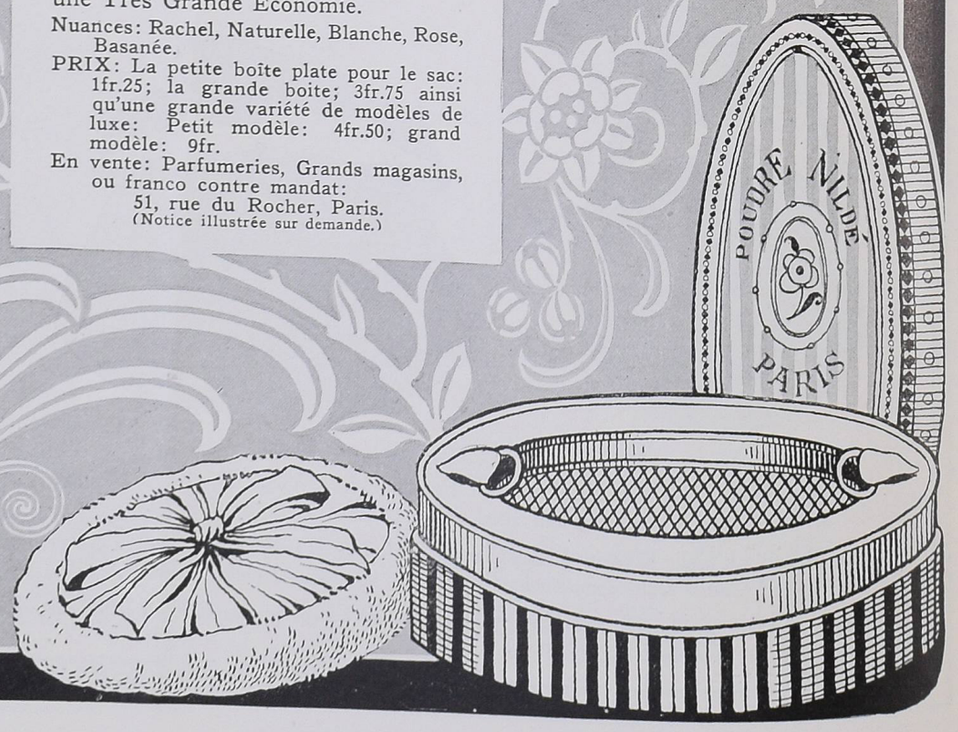

THE SMART FASHIONS FOR LIMITED INCOMES NUMBER

JUST about now, after Vogue has been spending so much time talking about Paris, it feels that it should show the true largess of its personality and turn right around and talk about limited incomes. In fact, the next issue is going to be the Smart Fashions for Limited Incomes Number, and, of course, that's always a splendid and exhaustive treatise on how to be smart though inexpensive. It can be done, you know.

How Vogue Does It

It will interest you to know that for one thing, Vogue is going to use a lot of "home talent" in this Limited Incomes Number. And that has no reference to the clever little things that mother and the girls can do, either; it means that Vogue has had a great many original designs made for itself and that the trusty pattern department knows all about these designs, and is cutting its patterns accordingly.

Vogue is not going to show you all sorts of designs for suits and frocks and then leave you to wonder what sorts of materials would look best made according to those designs, but we are going to tell you exactly the sort of material we know would be most charming and practical for the designs we choose for you.

If you are going to need a trousseau in a hurry, and it seems that almost every one does at present, Vogue has thought out a plan that will do everything but supply the minister. Vogue is going to plan clothes for you right up to the altar, and after it has left you there for the necessary length of time, it will see you through until it has you safely on your irreproachably clad honeymoon.

There are many ways of swelling a wardrobe by means of ingenuity rather than millions, and Vogue hasn't let a single one escape it. Little matters like having two smart chemise blouses to wear with one skirt, so that the net result is two beautiful frocks to wear to two kinds of affairs, Vogue knows all about.

And there will be practically no age limit in the next issue, either. For one thing, we are going to get the débutante the very minute she comes out and initiate her into her grown-up wardrobe, beginning with her first high heels and ending with just exactly the right hat.

Vogue Can Be as Practical as This

Then there is the care of the clothes to be considered. Everyone knows how important that is; the life of many a wardrobe has been practically doubled by a mere slip of a French maid who knew how to brush and fold away, and press and remove stains from, her mistress' clothes. Well, Vogue has taken it upon itself to be the complete French maid, and to tell you everything a maid should know about things like this. You see how practical the next issue will be.

VOL. 50. No. 7

WHOLE NO. 1080

Cover Design by Helen Dryden

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Late October 1917

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VOGUE is published on the 5th and 20th of every month.

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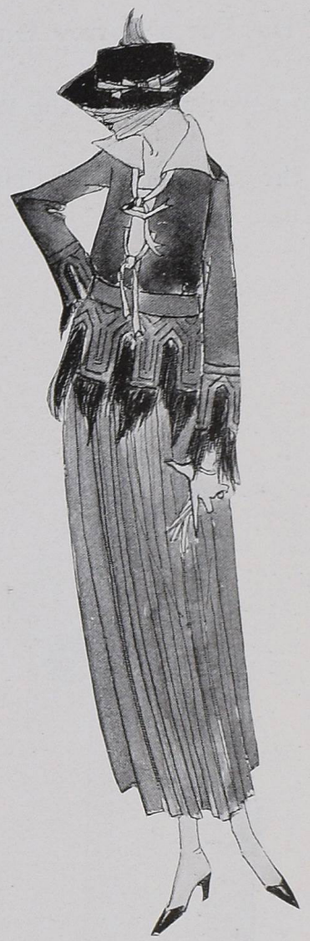
MRS. REGINALD C. VANDERBILT

Mrs. Reginald C. Vanderbilt, who was Miss Cathleen G. Neilson, spent the summer season at "Sunnylea," her lovely home in Newport. From the first of the season's festivities, Mrs. Vanderbilt has been among the most active of the young matrons. She appeared as "Belgium" at Mrs. Arthur Curtiss James's garden-party for the Red Cross; she was one of the bride's attendants at the Disston-Wanamaker wedding, and she was the hostess on the eighteenth of August when her daughter, Miss Cathleen Vanderbilt, gave her lawn fête to raise funds to purchase an ambulance for France. This season at Newport there have been no large dinners or dances, but from the beginning of the season society has devoted its energies to raising funds for the Allies

THESE ARE *the* TERMS LANVIN HAS MADE *with* WINTER

This brown velvet frock—for it is a frock, not a suit—has the slip-on chemise-coat which this designer loves; instead of being slashed at the sides, like many of her models, it is banded with Hudson seal to match the seal bands on the silk underdress. The collar which flares close about the face is characteristic



Skirts, with this couturière, are for the most part straight, definitely longer, and fairly narrow, like this pleated skirt of black suède cloth, though not so narrow as Paris skirts can be. This house has made several short jackets lined with monkey and several waistcoats like this of white grosgrain on "Uncle Sam"

This designer has a fondness for shaggy materials and for swinging panels; "morning" is proof of both tendencies, for it is of cinnamon camel's hair, and the front of the overblouse is in two swinging panels, pocketted. The cuffs and the underblouse are edged with wide black grosgrain, and the belt is narrow

MODELS FROM LANVIN

FROCKS are decidedly longer at the Maison Lanvin—so long, in fact, that they hardly show the curve of the instep. The skirts are narrow, but not quite so narrow as at some of the other houses. Here and there we see a skirt tapering slightly from the knee, but as a rule the skirts are straight. Mme. Lanvin makes effective use of a shaggy woollen stuff—white or gray with irregular stripes of brown or blue. A brown frock is jacketed with this hairy tissue in white striped with brown. The half-length coat is loose and the sleeves are wide and long. With a hat of brown satin of curious shape, this frock is exceedingly smart.

A HINT OF LOUIS QUATORZE

Several frocks of black and white checked cheviot are trimmed with a fringe of monkey sewn to the edge of a series of rounded tabs which finish the lower edge of a jacket, in one instance, and which trim the lower part of a skirt in another.

Many of the new Lanvin models show traces of the style of Louis Quatorze,—wide collars, sleeves, and hats; for with each frock shown in the collection, Mme. Lanvin shows also an appropriate hat. Very smart is "Postillon", in dark blue, with its broad collar and its severe little hat of well-ironed beaver. This model, which will be sketched for the next issue of Vogue, is perhaps the very smartest in the Lanvin collection of fetching tailored hats and costumes.

THE SLIP-ON CHEMISE-COAT

Mme. Lanvin makes much of a sort of chemise-coat which is drawn on over the head; it is open in front from throat to belt and slashed on each side from hem to hip. This coat is so long that it might well be called a tunic. The collar and sleeves are wide and the loose girdle is placed at the normal waist-line. Some of the Lanvin models are collared with white piqué—odd, little, turned-over, masculine-looking collars, drawn closely about the throat and fitted with neat cravats. "St. Moritz" in beige velours de laine is thus collared and is given also a second broad collar of otter, with cuffs and girdle of otter.

"Uncle Sam" (middle, above) is tailored frock

(*Continued on page 98*)

What makes "Bucolique" characteristic of its designer is the use of floating panels on its chocolate brown cloth overdress; they are fastened at the bottom with stitching. The Georgette crêpe underdress and the popular three-quarters length sleeves are banded with gray rabbit

A FREE TRANSLATION *of the* MODE—*by* PREMET

The House of Premet Has Put a Narrow Girdle Around the Earth; but Premet Has Also a Weakness for the Wide Lined Girdle and the Single Rever; the Premet Skirt Has Spiral Tendencies

MODELS FROM PREMET

"Lafayette," the frock of black satin and gray moire worn by Mme. Renée on opening day, exemplifies the distinctive "spiral" line of this house, where the frocks seem wrapped casually about the figure and fastened at the hip. This gives the effect of a tunic on what is in reality a one-piece frock

The coat worn with "Narzika" (at the upper right) is of yellow duvetyn, and black satin is used for the lining and the facing of the cuffs and the collar of Directoire origin. Like the frock, the coat may fasten snugly or turn back gracefully

This frock, called "Narzika," shows what a single black satin rever looks like when it is buttoned up on the shoulder with opal buttons (this two-faced sort of rever is a favourite with this house); the black satin bodice meets the old-gold duvetyn skirt spirally under gold embroidery and opal paillettes

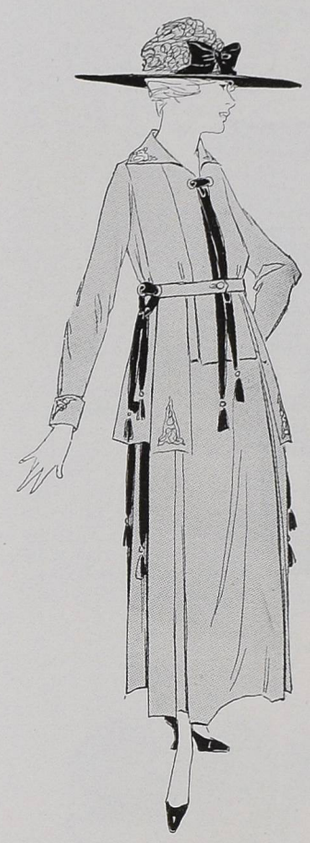
The narrowest girdle ever seen, a ribbon less than an inch wide, girdles the frocks of this house. The ribbon encircling "Nana" is black. The frock is of old-gold duvetyn embroidered in black in an odd design of circles. Black satin forms the single rever, otter the collar and the sleeve piping

Many sleeves here are little more than elbow length, and the tunics are long and straight, like the tunic in "Mouche." This frock of old-blue velvet embroidered with black brilliants follows the accepted mode of combining unlike materials; it has a bodice of black satin and tulle

MME. RENÉE of the maison Premet, in designing pretty frocks for herself, designs them for all the world. The new models are bewitching, both in line and colour. Very odd, also, in construction are the Premet frocks, being wrapped, as it were, about the figure and fastened casually at the hip. The skirt commences in effect at the shoulder and is stitched flatly in a drooping line across the back to the hips, where it is swung once or twice about the figure, producing, in some instances, the effect of a tunic. In reality, it is a one-piece frock. The straight top section—for all of the Premet frocks are straight and loose—is made of satin or velvet and is attached at the hips to a skirt of serge or bure and girdled at the waist-line with the narrowest girdle ever seen, a ribbon less than an inch wide, which is tied loosely on the side.

(*Continued on page 102*)

THESE BEAR THE STAMP OF BEER



And after all we've said about long waist-lines and loosely fitting frocks and eastern effects and Chinese influence, Florence Walton innocently appears in this smart, closely fitted, closely belted, and altogether iconoclastic frock of dark green cloth, embroidered a bit with black and gold and trimmed with black satin streamers

Another very satisfactory affair that the Parisienne finds herself involved in is a suit of blue serge. In this case that staff of life is embroidered with small, but telling patches of dull gold embroidery and belted with a long narrow string belt that gives the suit the air of a chemise frock. With this is worn a blue velvet hat

(Below) There is a great deal of taking of sides, when you come to regard this frock closely. Black satin seems to have the best of it, it by far outweighs any remarks that the green mousseline de soie tunic and tight little white satin underskirt have to say, as much as they have the mode on their side. That little shoulder-piece is green mousseline

(Below) "Grenadier" is of red velours de laine and it looks as if it had been made to the tune of the "Marseillaise"; the under part is of the velours de laine, embroidered with gold and red, and over it all, like a thundering chorus, is a great cape-like mantel of black satin with flowing sleeves and the long vague lines of the present enveloping mode

MODELS FROM BEER

The HAND *of* POIRET *in the* FASHIONS

Always an Advocate of the Straight Silhouette, Poiret Stands by His Guns; but He Is Not Alone,—All Houses Are of the Same Mind

In her hours of ease, she slips into these: which are of panne velvet striped with brown and green, blue and black

THE Poiret opening this season included some fifty models and was held on the second floor of the establishment, as the large salon on the ground floor is still used for an *ouvroir* for war relief work. A note of seriousness marked the display, and black and white combinations were particularly in evidence. This combination in suits was strikingly effected in several instances; and the second gown from the left, at the bottom of the page, shows a happy combination of white and black velvet.

While this house is an advocate of the straight silhouette, as seen in the gown on the upper right of the page, it occasionally deviates from it, as in the model sketched on the lower left. Rich fabrics, dignity of design, and a quiet line effect are among the distinguishing means of the Maison Poiret this season. For afternoon wear, there are dresses of satin in beige, taupe, navy blue, and black. The evening dresses are without trains, and have the tight little sleeves now in favour for this type of gown and are not cut as low as they were last season. Somberness of tone is in part atoned for by the scintillating effect of metal embroideries and trimming, but the intention, on the whole, is one of a quietness and dignity which befits the times.

Fashion unites two colours, and adds a rival colour. This triangle is of marron cloth, white cloth, and blue tassels

MODELS FROM POIRET

It looks as if the tunic of gold and blue lamé cloth had been wound about her after she had put on a frock of skunk-trimmed black velvet

It uses white and black velvet, and jet squares for trimming; it drops its bodice to the hips, pleats its skirt, and achieves a climax of very smart effect

Paris decreed long loose wraps hanging in straight lines; and winter suggested red velvet, leopard fur, and an embroidered girdle with gold fringe

This is the very newest way of a waist, and its wearer knows the right from—the left. The gown is of marine blue and lighter blue satin and marmot

SYMPHONIES AND VARIATIONS BY CALLOT

The Sheath Skirt Stealthily Advances Under the Disguise of a Tunic, Sleeves Grow Tighter, and Some Girdles Near the Vanishing Point

ARE women aware that the sheath skirt, which looks so very innocent under its tunic, is advancing upon them stealthily, step by step? Already it begins to mince. The latest advices from Paris hint darkly at a metre as the measure of a skirt. How shall the woman of to-day maintain her free and progressive pace within a thirty-nine inch limit of hem? The thing simply cannot be done. At their recent opening, which was a signal triumph over difficulties, the three hundred models displayed by the Callot Sœurs proved that this house stands sponsor to the narrow skirt.

But, with a grace truly Parisian, the house of Callot allows the incoming models to allude to those which are passing; the tapering skirt may just touch on the *tonneau* silhouette, the tunic may breathe a reminiscence of the chemise smock, the tight sleeve, if a kimono, may sag a bit at its start. On the other hand, the hints and rumours of a few months past are now *faits accomplis:* metal embroideries dazzle with their splendour, oriental motifs are acclimated, girdles, when narrow, may be a mere finger breadth. And bodices, though usually loosely fitted, sometimes dare approach close to the human form divine and even cling to it.

Most of the bodices from this house, however, as from the other *Grandes Maisons*, are loose-fitted, with very long and very tight sleeves. We may even have to be buttoned into our sleeves; some of them are now buttoned to the elbow. And we may have to return to slits in our skirts. There are also hints of the hobble, and from this house; for bands confine side pleats at the hem, and that is a discreet beginning. But in their suits, Callot Sœurs use few pleats, for they prefer the narrow hem, and their coats are of wrist or finger length. Sheer materials in combination with velvet and lavish use of rich embroideries distinguish the formal models designed by these couturières. Their penchant for lace, especially for filet, Chantilly, Spanish, and metal laces, finds expression in their evening gowns; as does that for rich silk brocades. Green is much used. If rich brocades are not used, materials are as sheer as possible; and this transparent effect, with the glitter and gleam of gold and silver threads, is particularly beautiful. For afternoon wear there are gowns of satin, some of them with three-quarter length redingotes, and many of the wraps are in the cape style.

This symphony in fabrics and colours, which was composed for the dancer, Florence Walton, emphasizes the semi-belted tunic, left to fall loose behind. A flesh-coloured slip has its narrow skirt bordered with a band of black satin, while the tunic of gold tulle is embroidered in gold, silver, and pearls. The long tight-fitted sleeves are also of the new mode

MODELS FROM CALLOT

(Right) By virtue of its narrow double belt, its pleated tunic, and narrow skirt, this gown of black satin and black tulle is at once a variation of the straight silhouette and an exemplar of the latest word from Paris. It also has the tight sleeves and the narrow skirt of the new mode, and it, like the other frocks on this page, was made for Florence Walton

(Left) The departing "tonneau" silhouette is gracefully alluded to by the incoming tapering skirt of this gown of black corded silk, embroidered with vivid blue silk cord. The narrow girdle and the use of embroidery are features of the frock

THE MODE THROUGH *the* EYES *of* MARTIAL *et* ARMAND

Parti-coloured, Yet One-Piece, Are the Frocks of This House; Skirts Remain Short and Girdles Loose, and There Is Some Use of Drapery

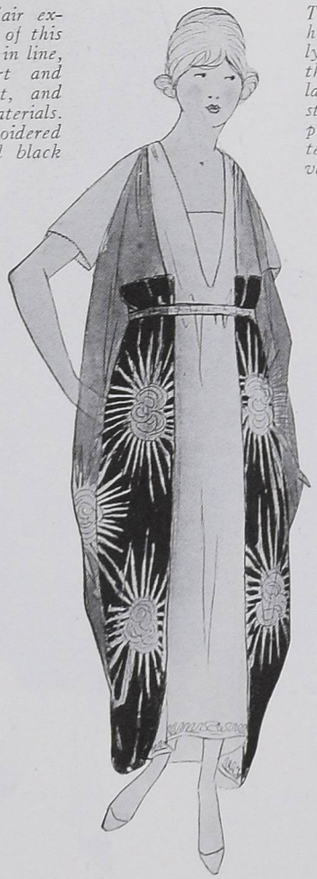
"You—you," is a fair example of the frocks of this house, loose, slender in line, flatly girdled, short and narrow as to skirt, and combining two materials. The girdle is embroidered with gray, red, and black

The evening gowns at this house are straight and loosely girdled. In the case of this gown of black tulle and lace over white satin, the straightness is further emphasized by a broad Watteau-like panel of black velvet which falls to the hem

MODELS FROM MARTIAL ET ARMAND

Checks—even checks of notable size—are much in evidence at this house. One of those enveloping cloaks in which the Parisienne is preparing to hibernate is of bright blue velours de laine trimmed with the same material, largely checked

A tunic in the form of hanging panels or a tablier is much in favour at this house. In this case, both tunic and frock are of crow blue velvet; the embroidery is in gold, and the narrow girdle is very high indeed



THE parti-coloured frocks of Martial et Armand are exceedingly pretty. One-piece in form, often with a hem-length tablier front and back joined under the arms by a simple flat girdle of some sort, over an underdress of another colour and tissue, these frocks are loose, slender as to silhouette, and actually very narrow as to skirt. They are sometimes draped a bit, low on each side, resulting in a slightly tapering effect below the knee. In one instance, the front tablier is split at the hem and each half is doubled on itself and carried up to the shoulder in the back. Several models show a bit of bulging drapery on each side just above the hem. This line is very kind.

THE VARIABLE WAIST-LINE

The waist-line is high or low, as the case may be, with the balance on the "low" side. There is no attempt at a tight waist-line, but the bodices of two or three of the evening frocks are rather close-fitting, and the skirts below are

(*Continued on page 102*)

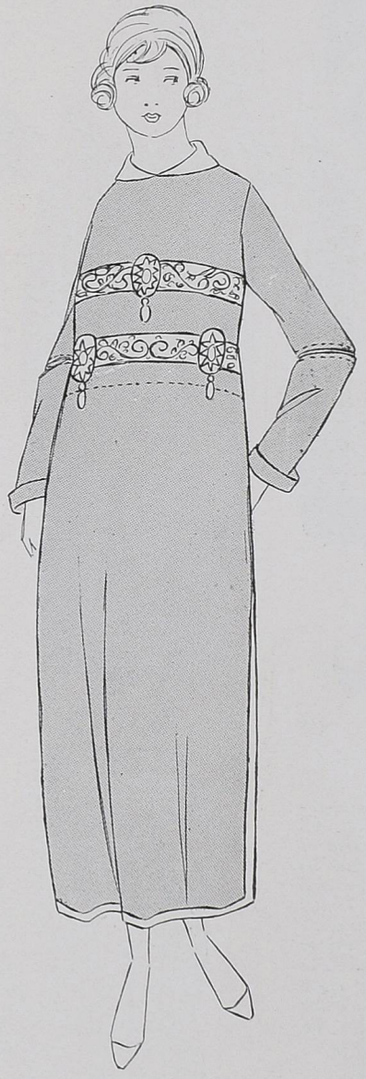
(Left) There are no long skirts in this collection, not even among evening frocks. The overdress often receives a slight draping low on either side. Black tulle gold-embroidered is draped over black and white satin

(Right) That soft wool embroidery which Paris calls "broderie mousse," trims many of the frocks of this house. How pleasing may be its use appears in "Pershing," a frock of black velvet embroidered in white wool

THE AUTUMN THOUGHTS OF MAUPAS

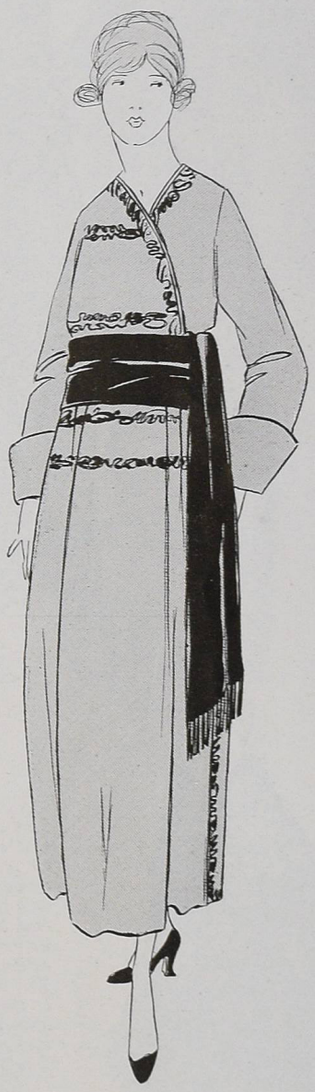
Spartan simplicity and smart audacity mark this frock of violet coloured velours de laine, trimmed with black braid and worn over a culotte of black satin which ends in gaiters

MODELS FROM MAUPAS



It is for the artist to achieve—this simplicity which, in light and dark blue serge trimmed with light blue embroidery, follows the lines of the latest mode

For either sports or grim war service is this suit, which may be of beige covert cloth or khaki. It has a gaiter skirt, and is at once practical and pleasing



The blue cachemire d'Inde and the Japanese embroidery of this frock savour of the orient; but its lines, its loose-fitted girdle, and its narrow skirt all savour of Paris

The BUZENET VERSION *of the* MODE

MODELS FROM BUZENET

Last season, if any one had told us that all those high-living waist-lines we saw could fall as low as this, we would have said "Impossible". But now just look at this black-embroidered black charmeuse frock; low as its waist-line is, it shows every indication of wanting to be even lower. The only relief from the blackness of the whole frock is in some little blue faille revers that outline the neck, which is filled in with black tulle folds that cross in front

The new, high, from-shoulder-to-shoulder neck-line can undergo all sorts of tribulations in the form of pleats and then come out just as smart as any seen this season and scarcely ruffled by it at all. That's because it has dark blue jersey cloth to rely upon,—you can do things like that with jersey cloth and have no trouble. The blue jersey cloth tunic is made over a skirt of black satin, and there is red and gold and blue embroidery on the girdle

Another one of those huge coats the little Parisienne is hastening to acquire against the long cold winter is of tête de nègre cloth, muffled to the ears with civet fur and cuffed with wide bands of the same fur. The tight little bodice is for warmth's sake, and so is the full gathered skirt that gives her such an amusingly deceptive provincial air

It would seem as if the tunic were designed for marine blue jersey cloth,—so well is it adapted to the mode. This is another one of those warm little winter frocks that Paris knows it will need during this winter sans coal. The collar is lined with yellow jersey cloth, and then there is a little vest to match and embroidered with black silk

FANNY MAKES HAPPY UNIONS BETWEEN

WHOLLY UNLIKE SKIRTS AND BODICES

MARGAINE LACROIX

This bodice of white cloth lined with red cloth is mated to a skirt of dark brown velvet. Also, it cleverly achieves the desired waistcoat effect, fastens it with gold buttons, then puts gold embroidery on its collar, and dons a black cravat

ODETTE

The autumn mode in hats allows this one of sky blue duvetyn only encircling knots of gold thread and a jaunty gold tassel to trim itself with and thereby emphasizes the smart well-turned lines

TWO MODELS BY FANNY

The east and the west come together in this Chinese-like smock of blue Indian cashmere embroidered in steel, which tops a black satin pleated skirt. And the two combine in the straight slim silhouette of the hour

DEVIOUS ARE THE WAYS OF MARGAINE

LACROIX'S SLIM SIMPLE SILHOUETTE

MARGAINE LACROIX

The waist-line may be anywhere this season, so it be in the right place; while plaids and bead trimmings are of the latest mode. This gown of marron cloth combined with marron and blue plaid velvet has made all these new features its own

The sophisticated simplicity of this gown, with its tunic effect, its narrow skirt, and its girdle tied at one side, has chosen to express itself in taupe gray velvet and narrow—very narrow—bands of skunk fur

Charlotte Fairchild

Lucie Hamar made it. Red velvet, of a colour called "incendie," a peaked brim, a soft crown, and two soft quills, knotted together at the back and extending over the brim, these are the substance of it

(Above) The Rose Descat turban is all of black satin antique, on the newest close-fitting lines. Peggy Hoyt designed the ermine-banded kolinsky wrap. It simply goes around you twice, and then crosses at the back

MODELS FROM PEGGY HOYT

POSED BY NORMA TALMADGE

(Left) When an American woman puts on a gendarme hat she does something to it that takes off all that stiff-necked look the gendarme finds necessary. This Lucie Hamar model of "poilu" blue velvet has a corded crown, a ruffle for a brim, and a velvet rosette to give it dash

Because it is so fashionable to be international, we are less surprised than pleased by the appearance of this Spanish-looking dress. It is long, narrow, and of black velvet, embroidered in silk of yellowish cerise. The close-fitting cap is part of the costume; it is of black velvet and rose broadcloth

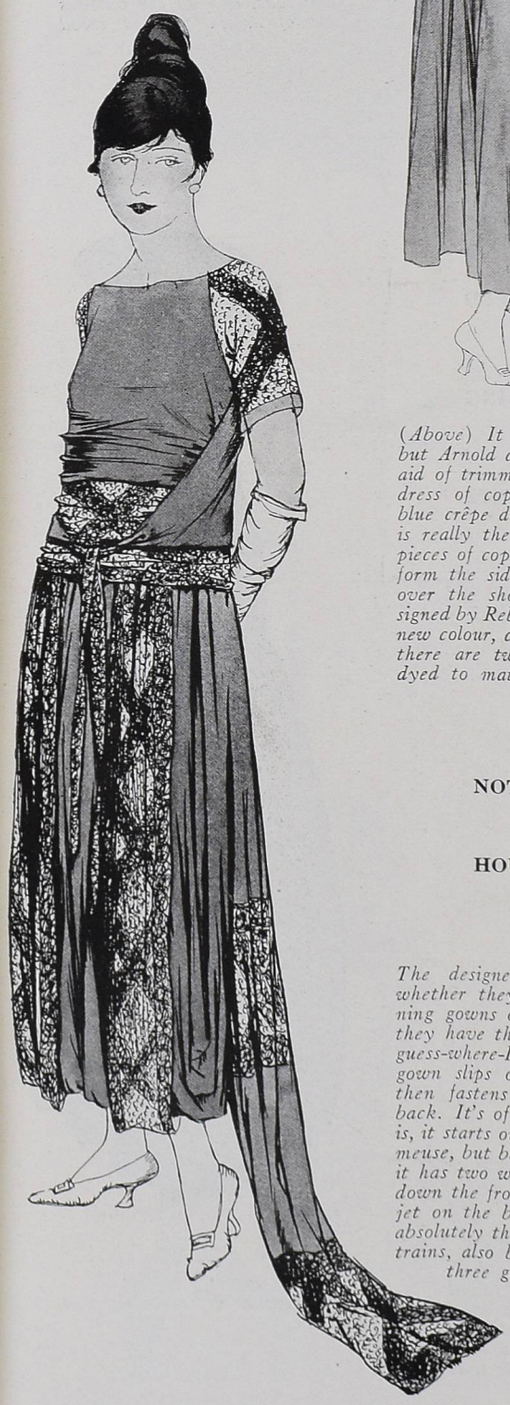
THESE VARYING HATS ACCOMPANY A STRAIGHT VELVET DRESS AND A ROUNDABOUT WAY OF KEEPING WARM

(Above) It doesn't seem possible, but Arnold did all this without the aid of trimming. It's an afternoon dress of copper coloured and old-blue crêpe de Chine. The old-blue is really the lining of the straight pieces of copper coloured crêpe that form the side drapery and drapery over the shoulders. The hat, designed by Reboux, is of velvet in that new colour, chaudron (copper), and there are two strands of paradise dyed to match it across the front

(Above) Yes, tunics seem to be getting better and better; in fact, they are very good just now. The foundation of this is of sand coloured satin, banded with skunk fur, and over this is a coat of tan chiffon, which is elaborately embroidered in green-gold and tan silk and banded and girdled in gold metal cloth. Skunk outlines the neck, and the sleeves are actually three-quarters length. The sable hued velvet Marie Louise hat is trimmed with sand coloured ostrich

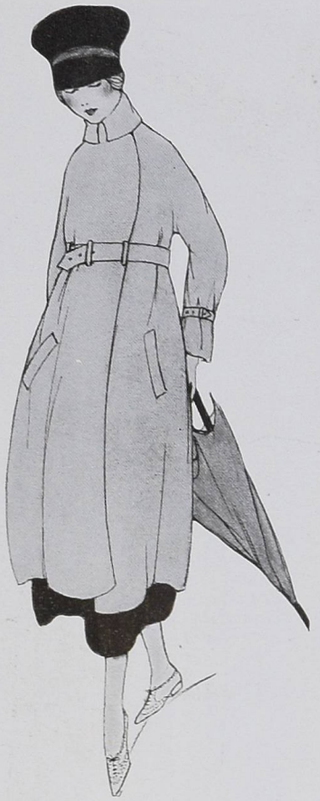
MODELS FROM KURZMAN

NOT EVEN DRAPERIES CAN LURE THE NEW SIL-HOUETTE FROM ITS STRAIGHT AND NARROW WAY



The designers simply don't care whether they fasten the new evening gowns or not, just as long as they have that straight-draped and guess-where-I-get-into-it look. This gown slips on over the head and then fastens over the shoulder in back. It's of black charmeuse; that is, it starts out by being black charmeuse, but before it gets all through it has two wide panels of black jet down the front, to match the black jet on the bodice and sleeves, and absolutely the latest things in panel trains, also banded with black jet; three gowns from Agnes

This afternoon frock has gathered unto itself about all the most modish features that such a frock should have. It is of black charmeuse and hangs in almost straight lines from the shoulders to the turned-in bottom. Neck-line, short sleeves, and natural waist-line,—all are loosely fitting. The sombre hue of the frock is relieved by patches of blue silk embroidery. The side draperies are ornamented in this way. The cord belt is of jet beads and tasselled with jet. The Renée hat is of black satin faced with old-blue velvet and trimmed with tapestry flowers



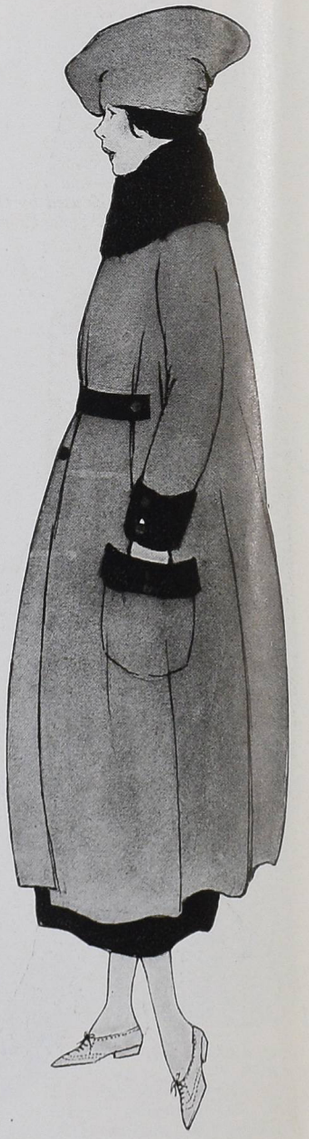
One reason that all the Tommies sing in the rain is because they're so well clad. This raincoat of olive drab waterproof English khaki is on the lines of a trench coat; it closes down the left front. The belt has three steel buckles that hold it to the coat even when it's worn loose, and the cuffs are buckled

When the American woman adopts English materials, she must expect to get them mixed. This Scotch cheviot is a mixture of old-blue and olive green; it is built on norfolk lines, with inverted pleats. There are pockets beneath the side tabs, and all the buttons are of brown polished wood

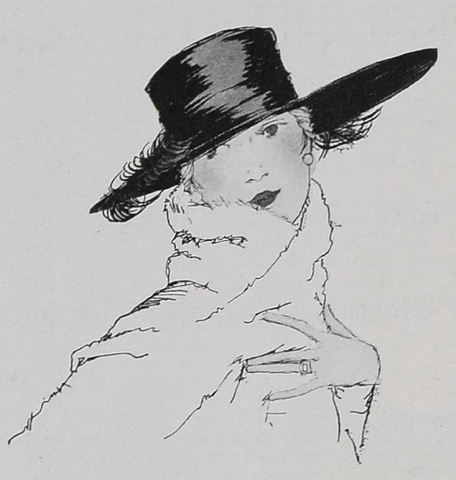
ONE OF OUR ENGLISH HERITAGES—THE TAILORED SUIT OR COAT OF TWEED OR CHEVIOT—IS HOLDING ITS OWN ON AMERICAN ROADS AND PAVEMENTS

This walking suit of Harris tweed may be beige (the English call it fawn), old-blue, rose, or olive green. It has pockets, as a comfortable suit will do, and a suggestion of the norfolk idea, though there are no pleats and no yoke to prove it by. There is an admirable restraint about such a suit; even the buttons are self-covered, and the lines are very straight

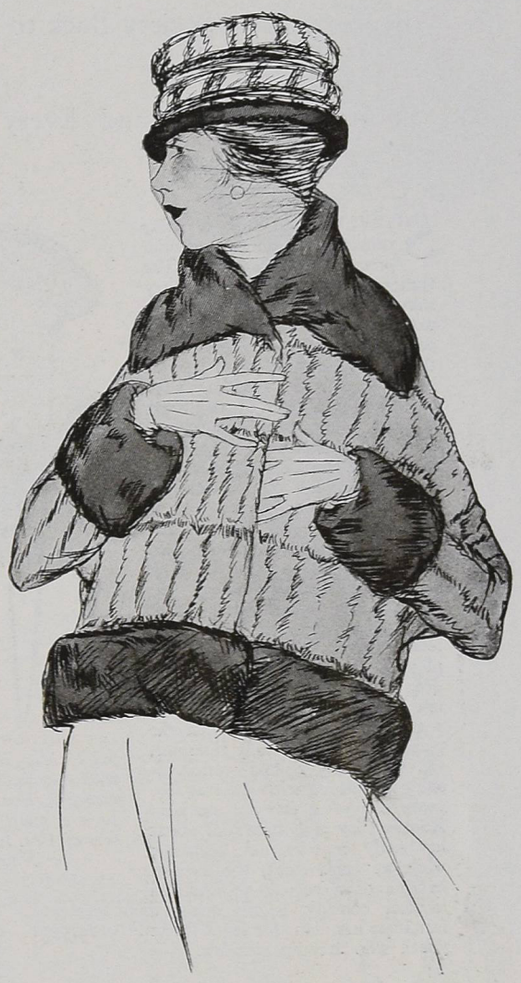
This motor coat is of Botony wool; and Botony wool, like the best whiskey, golf, and after-dinner stories, comes from Scotland. It is tan, with collar, cuffs, belt, and binding of navy blue. It is belted in front, which is one of the best ways to be belted; the back, which is left flaring, shows the circular cut of the coat. The buttons are covered with blue wool



The Paris milliners have trained monkey fur so that it will curl around any way they want it to and do practically every little thing they say. Evelyne Varon can take a few strips, rather plain looking in their natural state, and make a muff and collar that everyone, even the Parisienne, gets excited over,—and that's the acid test, of course. And all she used by the way of trimming was a black and gold Chinese tassel



It looks as if Caroline Reboux went to work and made a perfectly good and flawless black panne velvet hat and then deliberately cut a piece off of the brim,—just to make it smarter. It did too. And so did the flat band of black uncurled ostrich she placed so that it bobs over the shorn side of the brim a bit in front and under the wide part of the back brim



You can see right away that it's one of the new short coats and that it's a perfectly straight little jacket with the sleeves set in with wide armholes and tapering down to slim wrists, but you can't imagine what it's made of. Well, it's red chipmunk,—yes—and the band trimming and soft rolling collar are of nutria. The little hat has a chipmunk crown that can crush right down or rise again and be high and straight, and its narrow brim is of nutria; hat and coat are by Saget

This is one of those simple things that keep you wondering how on earth they thought of it. Chanel made the gray squirrel scarf of just one straight piece,—but it's lined with green duvetyn, and that's what does it. You see, the duvetyn folds over and makes a soft frame for one's face. Then the little hat: that has a rolling brim of gray squirrel, and the crown is of the green duvetyn, all elaborately embroidered with terra-cotta wool and silver

Maria Guy is doing some wonderful things with fur turbans; now, with her a thing like this seems to happen perfectly naturally. The turban itself is close fitting and of ermine, very soft and crushable; then, right on top, are two short tips of brown ostrich, and then,—and this certainly is the crux of the whole matter—there is a wide piece of wood coloured tulle fastened to the top of the turban and worn as a veil and a scarf

MODELS FROM LITTWITZ

IF YOU WATCH THE VERY BEST SETS YOU WILL SEE THAT THEY NOW CONSIST OF HATS AND FUR PIECES THAT ARE NEARLY ALWAYS SEEN TOGETHER

NEW YORK SHAKES OFF ITS SUMMER LANGUOR

The Autumn Awakening of Theatres, Shops, and War Benefits Begins to Lure Society Back to Town—War Has Robbed June of Its Prerogative, and Every Month's a Wedding Month

SLOWLY New York is going through the annual autumn process of awakening. The theatres, which during the sultry summer months presented to the world a blank façade, tempered perhaps by a poster announcing that so-and-so "will open here in a new play in the autumn," have quickened into life. By day there is much going in and out of the little stage doors, and by night flashing electric lights dispel the gloom which for many weeks has shrouded the side streets opening both ways off Broadway. The first nights of the plays have been well attended, but it is the stage rather than society which has come to look on, for this is almost the only time of year when stage folk can have a night off to see plays. If one does but eavesdrop a little on these first nights, one may learn intimate bits of personal history connected with the player-folk. More likely than not, the elaborately coiffed woman at one's left played with the star five years ago when she did stock in Kansas City and knows all about her early matrimonial ventures; while at one's right, the slender heroine of a soon-to-be-produced musical comedy is disclosing with engaging frankness her plans for the future to the devoted youth who accompanies her.

Miss Margaret Perin, with her mother, Mrs. George Howard, has been a guest this summer of Mrs. John Drexel at Newport

FASHION COMES BACK TO TOWN

On Fifth Avenue, too, it is autumn. In the shop windows, summer hats and parasols and placards announcing summer clearance sales have been replaced by gowns and wraps obviously just from Paris, showing a silhouette of astonishing straightness, by hats of satin, with crowns plainly borrowed from the biretta of a priest or from the service hat of a soldier, by furs,—oh, such furs!—and by boots having long slim vamps ending in—if you please—a square toe instead of a point, after a fashion new this season.

Other windows are filled with imposing arrays of cordovan puttees, wrist watches, and metal mirrors, for Fifth Avenue is nothing if not patriotic. Nearly every breeze which sweeps up from the Flatiron Building, fresh with the tang of the sea after the manner of New York breezes in the autumn, carries on it the beat of drums or the sound of music, and the woman who is buying jewels at Dreicer's or furs from Revillon Frères is constantly leaving her task, and the little girl who sews hats at Kurzman's or embroiders gowns at Joseph's is as constantly leaving hers, that both may cheer the long olive drab lines of soldiers that swing so bravely up the Avenue, past admiring throngs.

FOR THE RUSSIAN AMBULANCE

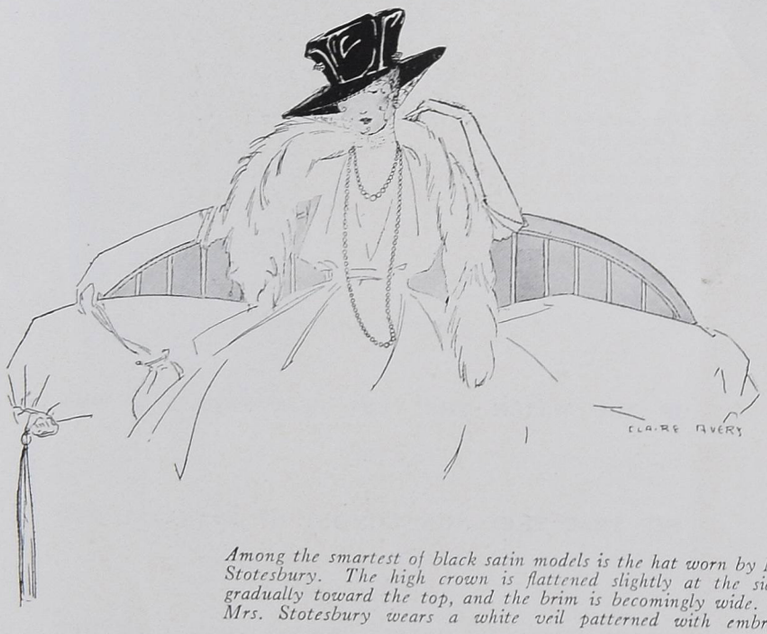
Already the winter round of war benefits has begun. A percentage of the proceeds for the first two weeks of Adolf Bolm's *Ballet Intime* was given over to the Russian Ambulance, and many people who are interested in this organization were numbered among the audience at the opening night. Mrs. James Lowell Putnam, whose husband made an appeal in behalf of the Ambulance, wore the very lovely evening gown of white satin with a floating panel at the back, embroidered in rhinestones, which appears in the sketch at the left in the middle of the opposite page. Her hair was done high, and in it were thrust two jeweled pins, while about her neck was a band of white tulle held by narrow diamond and platinum slides. Another interesting coiffure seen in the audience is sketched at the upper left on the same page. A slender young woman had her dark hair drawn close to her head and rolled into a small knot, behind which was a tortoise-shell comb.

Mrs. George Marshall Allen looked thus upon the wedding of her daughter Miss Loraine Allen to Lieutenant Allan MacDougall

THE WAR AND THE WEDDING

Almost as many as the benefits for which it is the occasion, have been the weddings on which the war has had its influence. Heat does not hinder them, neither does the fact that at this season of the year the friends of the bride and groom are, as a rule, scattered to the four ends of the earth, prevent them from taking place. One of the prettiest of war weddings was that of Miss Loraine Allen, daughter of Mr. George Marshall Allen, to Lieutenant Allan MacDougall. It took place at St. Peter's Church at Morristown, and all the countryside was on tip toes with interest. Even the horse of the policeman who took care of the traffic about the church, boasted rosettes of white ribbon on his head, which he held high with pride. The church, which is of unusual architectural beauty, was effectively hung with leaves and flags, and the wedding procession was an imposing one, consisting of a choir of boys, of military ushers, bridesmaids, and maid-of-honour. The bride was very lovely in her gown of white satin with a tulle train and her Russian head-dress of lace, and a photograph of her is reproduced on page 74.

Miss Adelaide Wilmerding, who was one of the bridesmaids, is sketched at the upper right on the opposite page. She wore, as did Miss Allen's other at-



Among the smartest of black satin models is the hat worn by Mrs. Edward T. Stotesbury. The high crown is flattened slightly at the sides and widens gradually toward the top, and the brim is becomingly wide. With this hat, Mrs. Stotesbury wears a white veil patterned with embroidered tracery

Throwing rice and rose leaves after the bride was the mission of this little guest at the MacDougall-Allen wedding

A slender dark-haired young woman made this interesting use of a tortoise-shell comb at the première of Adolf Bolm's "Ballet Intime," which is sharing its profits with the Russian Ambulance, in true war spirit

tendants, a gown of cream coloured lace and a flat hat of cream coloured tulle having a tucked frill about the edge and another frill at the top of the crown. The bridesmaids carried great sheafs of blue and pink hydrangeas, bound about with broad hydrangea toned taffeta ribbon. The blue and pink alternated in these bouquets; one bridesmaid carried a bouquet in which the pink tone predominated; in the bouquet of the next, the blue hydrangeas were most in evidence; this produced a very unusual and charming effect.

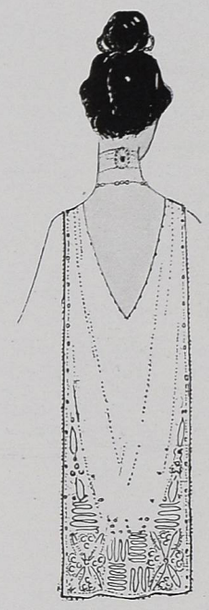
Mrs. Allen, the mother of the bride, wore a lace gown of the gray écru tone known as arab. This gown, sketched at the upper right on the opposite page, was open at the throat and had a becoming high collar at the back. Loops of satin of a shade just a trifle darker than the lace widened the silhouette a bit at the hips, and there was a narrow girdle of the satin about the waist. Mrs. Allen wore pearls and a hat of brown tulle with a bit of brown goura at the side. After the wedding, there was a reception at "Glynallyn," the beautiful new home of Mr. and Mrs. Allen at Convent. The house, which is not yet entirely completed, had been hurriedly prepared for the occasion, and the fact that the walls had not yet received their final decoration was cleverly concealed by hangings of tapestry and leaves similar to those used at the church, with a result that was very interesting. One of the small guests who threw rice and rose leaves after the bride is sketched at the lower right on the opposite page. Her frock of sheer white muslin was edged about neck-ruffle and skirt-hem with a band of net, and her flat hat of white net was tied around with a narrow blue ribbon.

A POMPEIIAN WEDDING SETTING

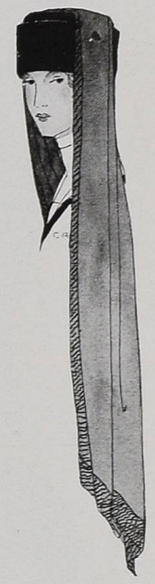
Another very charming wedding was that of Miss Mary Caroline Pratt, daughter of Mr. Frederic B. Pratt, to Mr. Christian A. Herter. The wedding took place at "Poplar Hill," the country home of the bride's parents, and the ceremony was performed in a small Pompeiian temple which was erected at the right of the house, overlooking the garden and Long Island Sound. The forecourt of the temple was bordered on each side with columns, behind which were huge hydrangea plants, and the altar was placed between two Doric columns surmounted by tripods filled with white larkspur. The bridal party made its way from the main entrance of the house across the lawn over a pathway of blue velvet flanked with green leaves. The bride's gown, an exceptionally lovely one, is sketched at the bottom of this page, in the middle. The stately train, which stretched out to an extravagant length, was embroidered in white silk and tiny pearls, after an old Hungarian pattern, and it was lined with the palest green satin. Her veil of exquisite old lace was caught into a lace cap about her head. Chiffon in hydrangea colourings fashioned the gowns and hats of her attendants, who carried bouquets of blue and yellow delphinium and larkspur.

Autumn hats are making their appearance in interesting varieties. Mrs. Edward T. Stotesbury is wearing the very smart hat of black satin sketched at the lower left on the opposite page. The brim is fairly wide, and the high crown, which is flattened at the sides, broadens out at the top in an interesting manner. It is absolutely bare of trimming except for two crystal pins which are thrust in, one at each side. With this hat, Mrs. Stotesbury wears a most becoming white veil patterned with an embroidered tracery.

Mrs. Hamilton Wilkes Cary, who is in mourning, also wears a hat of black satin; it is a close turban with a turned-up brim which rolls high from the face, and over it she wears a long veil after the very unusual fashion shown in the sketch at the right in the middle of this page. This veil does not cross the back, but is simply



Mrs. James Lowell Putnam attended the première of Adolf Bolm's ballet with her husband, who spoke in behalf of the Russian Ambulance



An unusual mourning veil is that worn by Mrs. Hamilton Wilkes Cary; draped over a close black satin turban, it falls below her shoulders

Miss Adelaide Wilmerding was one of the hydrangea laden attendants of Miss Loraine Allen, at her wedding in St. Peter's Church in Morristown

folded together and allowed to fall at either side over the shoulders in very narrow folds, and the resulting line is most graceful. High about her neck she wears a band of white crape.

Miss Margaret Perin, who, with her mother, Mrs. George Howard, has been visiting Mr. and Mrs. John Drexel this summer at Newport, wears the very chic little hat of faun coloured velvet sketched at the upper left on the opposite page. This soft hat has a brim which rolls back from the face and is higher at the front than at the back; it is trimmed about the edge with a row of black beads about the size of shoe-buttons.

OUR CHINESE FASHIONS

Mrs. E. H. Harriman, when she lunched at the Ritz the other day, wore an interesting

(*Continued on page 106*)

The wedding ceremony of Miss Mary Caroline Pratt, daughter of Mr. Frederic B. Pratt, and Mr. Christian Herter, took place in a Pompeiian temple erected in the gardens at "Poplar Hill," the country home of the bride's parents

THE CHANGING COLOURS OF AUTUMN FIND THEIR SUBDUED REFLECTIONS IN PLAIDS AND SOFT HUED FABRICS

THE WINDS OF WINTER WILL BE WELCOMED BY LONG COATS WITH PLENTY OF FUR AND SNUG BODICES

MODELS FROM McCREERY

Highland plaid was never better aware of its smart appearance than in this suit. The plaid is of a jade and a darker green. The coat, which fastens at one side, has a panel front, a high rolling collar, and patch pockets

A suit of terra-cotta velours with all this skunk fur, besides embroidery and a cord and tassel in navy blue wool, forecasts an agreeable winter for its owner. The skirt of the coat opens in panels bordered with fur

Cinnamon brown velours and beaver fur fashion this suit. The coat bodice emulates a dress bodice and ties itself into a sash behind, while its skirt dares to hang unevenly and to invert its side seams

It is for the young girl, as its every line intimates, this coat of dark brown velours with its flat collar of nutria. The simple bodice has drop shoulder seams, and machine stitching trims the full skirt

AS SEEN *by* HIM

New Yorkers Are in the Country and All the Rest of the World Is in New York. Our Manners Are No Longer Fit to Publish, and Any Victorian Lady Could Give Us Quaint but Useful Hints on Conduct

IN other years, I would hail the advent of October as the prelude to the gaieties of the town and proclaim that society doings, like oysters, were in season. But there has been no let-up to our various activities this summer, and, although there have been no great gatherings or balls or large dances, there have been many entertainments for war relief, and we have "loosened up," on all occasions, with the cash and the cheques.

New York to the New Yorker is a trifle alien just now, but none the less attractive. The theatres are crowded, and the plays as light as feathers. One cannot get places in the best restaurants without reservations, and the hotels do not seem to go around. All the American world and his wife and sisters, and sometimes his children and domestic paraphernalia, are here. The "provincial"—pardon the expression, which is really less applicable here than in any other country—is buying like mad, eating and drinking of the best, and making a regular carnival of it. And how many pretty girls there are!

Now and then I see the names of out-of-town friends registered at hotels, and I go and take them out to Sherry's or the Plaza or the Ritz or perhaps to some of the suburban inns for dinner; then bring them to the play and show them a bit of life. It is refreshing to see how they enjoy all the hackneyed things, and how they wear all their best clothes—for where else can they display them? I fear that New Yorkers often seem inhospitable,—not from lack of inclination, but because country cousins always land in town when one's house is closed.

And the country is at its best now. There is a round of horse shows and house parties, and women and men are vieing with the forests and the fields in their brilliancy of autumn raiment. Sports clothes were never more rainbowy, and, if in motor rig or tweeds, one is certainly like Joseph with his coat of many colors—and still more so if in shepherd plaids variegated with a flashing waistcoat and a vivid tie and the addition of a slouch hat.

FASHIONS FROM LONDON

My London tailor, despite the submarines, came to town last week, and when I went down to see him he showed me fetching tweeds and homespuns, in all imaginable tangles of dim dark greens and browns and drabs and blues, with the merest threads of visible scarlet, visible here and there. He tells me that the London hatters have taken to cowboy models, and that soft hats will be modelled somewhat on the lines of our Montana head-gear. The imported hats at present still show a bell crown for the derbies and a wider brim for the "toppers." The American hats are more conservative, and I have followed the example of my father and grandfather and kept my block at one of our good hat shops here. We have had the same hatter for three-quarters of a century. Many men do not follow the last lines in top hats; they have a certain block, and they stick to it unless it becomes too strikingly out of date. Fifth Avenue and the "Broadway Rialto" are as far separated as east and west.

And I, despite my London tailor, do not order all my clothes from across the water. I like the imported homespuns and tweeds, but the rest of my clothes are made in New York. I have two shops where I order my ties and now and then go in and pick up something already made, if it is attractive. My white waistcoats for evening wear must be made to order, and they are ruined if laundered. Although I had hoped—and have not fully abandoned the hope—that breeches would be adopted for dress wear, evening clothes show little or no variation this season from the accustomed lines. Naturally, we want to avoid all accentuation of costume at this time, though we can afford to indulge in bright ties because it is our rôle to be cheerful. Men's clothes have a certain military cut, and yet they are looser than ever; for we are fast acquiring the big well-knit English figure, and we want to be comfortable.

I have read much of the need of economy, and I certainly agree there should be no waste. Meatless days are very good for the health once in a while, while four courses are quite sufficient for a little dinner and five for a larger one. But I do rebel when some of the restaurants cut in half the amount of food they serve and at the same time double their prices.

KEEP CHEERFUL

Now, I am doing my "bit"; I am keeping cheerful and bucking up and making other people buck up. I am spending more on home industries than I ever did before, and I am giving to both war and home charities. We have plenty of money, and we ought to use it so it will do the most good. If each person would spend wisely, and smile persistently, and say, to—well, to eternal condemnation with melancholy, we should each be contributing our bit. And now that the excitement has subsided, I would say to the recruit and new-born soldier, "Do not swagger because you wear khaki or brass buttons." That sort of thing is made in Germany, not here; but I fear we've imported a little of it. On the whole, however, our boys have behaved admirably and made themselves welcome everywhere.

It has been suggested, perhaps by an unpatriotic person, that the war is responsible for a tendency toward laxity of manners. For four years, now, we have been burning away all barriers, and this coming into play of the long suppressed brutality of man has perhaps had its influence. One must remember that, though this war is filled with heroic episodes, it lacks the personal note; it is in effect a machine war. When the motor took the place of equipages, the taint of the stable, which was a reproach to our racing set, was succeeded by the coarseness of the machine shop. Whether or not we have deteriorated in some respects since August, 1914, the old code of manners has been crumbling for some time. In England, even ten years ago, the younger generation was wont to sneer at everything Victorian and to make a reproach of the term. Arnold Bennett showed up this tendency in his entertaining comedy, "Milestones."

THE USES OF GOOD FORM

I can see myself that we have cast aside much prudery. We call a spade a spade, and we allow our young people to go to such plays as "The Very Idea," which would have been tabooed absolutely in the fin-de-siècle days, and they laugh at even more risqué situations. It is all in the cause of eugenics, they say, and the merest boys and girls seem to know something about these questions nowadays and are only too ready to discuss them.

But we ought not to let ourselves have too much rope; there is certainly nothing in the code of military or naval discipline which calls for the abolition of form. I was more than a bit surprised when I made a hasty visit to New York in August during a piping hot week, to find men sitting without their coats, quite nonchalantly, in really good restaurants. In three of the smartest restaurants, two of them on Fifth Avenue, there were men seated with women at luncheon or in the main dining rooms at the tea hour, clad in—well, any old things! The weather and the season were, no doubt, the excuse, but there is really no excuse for such abominations as sport shirts, or for the sort of crash or linen suits which are out of place at fashionable resorts. Dinner clothes are as cool as business suits, and much more sightly. Neglect to wear them is a breach of good form and particularly reprehensible when women are present. Besides, it is so refreshing to shed one's business or sports attire, bathe, and don cool fresh garments for the evening.

(*Continued on page 100*)

Ira L. Hill

MRS. ALLAN MACDOUGALL

Miss Loraine Allen, daughter of Mr. George Marshall Allen, was married in August to Lieutenant Allan MacDougall, the son of Mrs. Allan MacDougall. Lieutenant MacDougall attended the first Plattsburg camp, where he received his commission. The wedding, which took place at Morristown, New Jersey, in Saint Peter's Church, was followed by a reception at "Glynallyn", the new country home of the bride's parents. With her gown of white satin and tulle, the bride wore a Russian head-dress of lace

THE TRUTH ABOUT FICTION

When We See Lovely Women Quietly Consuming Novel after Novel, We Know, without Reading Freud, That She Has Found a Medium of Vicarious Self-Expression

THE American woman has ever been a loyal reader of fiction. She has "consumed" (in the publisher's phrase) many more novels each season than her sister in Europe. Her adventurous life, freed from so many of the hampering European conventions, has itself been a work of fiction; but her generous imagination needs a broader stage than even this free existence affords. In fiction, some of her dearest dreams find expression. She may spend her whole life on Central Park West, but she is still a wholesome out-of-doors person, and in her novels she sees herself as a daring mountain girl, living in a hut, chopping her own fire-wood, and waiting for the brawny mountaineer who comes over the hills to win her.

BE sure that she herself is the heroine of her novel. There is a certain childlike participation required of the good fiction reader. When our little son listens with open mouth to the tale of the wonderful Beanstalk, he imagines himself none other than Jack. The Sleeping Beauty is our own little girl, still knowing life only in a dream, yet vaguely conscious that she will one day be awakened with a kiss. To be heroic, to be loved, is the dream which life is ever harshly interrupting. In a fairy-tale, whether it be an ancient legend or last month's best seller, the dream can go on to its "happily ever afterwards." The grown-up is by no means free from this law of childhood; in company with his little son or daughter, he, too, identifies himself with the hero or heroine of his story. Into the world of imagination, he projects the unfulfilled potentialities of his own life, the might-have-beens which were strangled in the clutch of circumstance. "Hero" is another name for "the person we wish we were."

IF the American woman reads many novels, it is because her imagination is too ardent to be content with one life merely. She longs to experience in her imagination the might-have-beens of her past and the perhapses of her future. In fiction she lives through her old love affairs again (and again and again). She, the heroine, is wooed by the youthful hero. Perhaps she will confess that this hero is not always identified in her mind with the fortunate young man who became her husband in real life. There always might have been another. And surely she is forgiven for permitting herself, for a moment on a summer's day, to wonder what life would have been like with such another. She is not even to be chided for permitting that other to woo her in the pages of a best seller. Her husband is, of course, the best man in the world, yet he might have been another; he could not, of course, be better, yet he might be different.

THIS longing to play the rôle of hero or heroine in imaginative adventures resides in the breast of all mankind. Let no one call it mere petty vanity. The desire to be successful or beautiful, to be admired or loved, is the dynamo which supplies the energy in the doings of men. But there is another desire which fiction feeds, which is likewise universal and likewise not to be condemned as petty. We are all in some measure failures, and all of us, save those who are inhumanly self-contented, admit the fact in our silent hours of accounting. We long to feel that for our failure we are not entirely to blame. We must have someone to tell us that the part we play is not utterly ignoble, else the very spring of life will run dry. This desire gives birth to tragedy in literature. The reader lives in the life of the hero, and in the catastrophe that comes under the buffetings of fortune reads the moral that it is not always meanness that brings failure. He feels the emotion of pity, that pity which Aristotle lauds and which is accepted as nobler than the emotion of self-approbation, perhaps because the human desire for it is fiercer. The one emotion inspires to personal effort; the other, to mutual understanding. The one is individual; the other, social. With the one, man fights and acquires; with the other, he aids and forgives. The one makes civilization move; but the other holds it together.

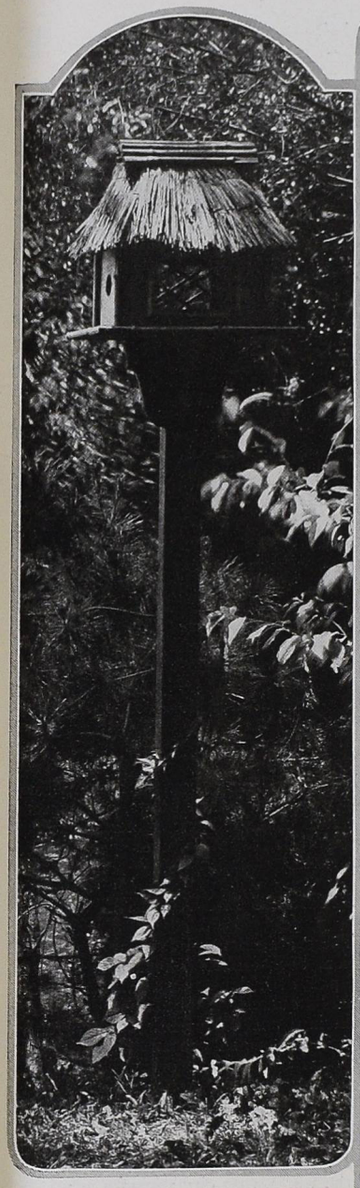
THE American woman feels these emotions ardently and lives them in her novels. Here she selects her heroines, fashioned after her own ideal image. If the truth is known, she reads her novels not for "entertainment", but for the expression of her soul. When she commends a novel, she thereby utters a confession. So let her beware lest she tell her bookseller more concerning her secret soul than she would ever dream of confessing to her nearest friend.

Frances Benjamin Johnston

Nature—the very same nature—adorned and unadorned, offers itself for comparison in the photograph above and in that at the left. In December this pond on the Wickersham estate had all the sombre barrenness of appearance indicated at the left. The following spring saw the complete transformation which is pictured above. This garden is an exceptionally skilful development of the natural beauties of the place—the original island becomes the central feature, and an arching Japanese bridge connects it with the land. The transplanting of large trees has given to the great spreading tree of this island a magnificent background of leaf and evergreen. Small islands, lily pads, stone lanterns, and all the other requisites of a Japanese garden have been added with a fine decorative effect

MARY RUTHERFORD JAY, GARDEN ARCHITECT

JAPANESE METHODS AND A MINIATURE LAKE ON THE ESTATE OF MR. GEORGE WICKERSHAM AT CEDARHURST, CREATE A WHOLE LANDSCAPE



Inducement to feathered tenants who may pay their lodging with a song is offered in a bird-house as Japanese as the garden itself. Thatched roof and natural wood make it a neutral brown against the green trees of its quiet corner, and climbing vines claim it as a part of the garden

Doubled in beauty by that reflection in still water without which no Japanese iris is complete, these flowers of the orient blossom in masses at the edge of the lake. Cedar piles hammered down through the mud form a picturesque rustic border for the lake. In the background, a Japanese stone lantern leans out to light the path of stepping-stones leading to one of the little islands

(Right) Access by way of one of those zig-zag bridges dear to the orient, gives to the tea-house the air of seclusion and quiet toward which the Japanese tea-house strives. The house is built of bamboo, and the protecting thatch roof projects to supply the place of a wall on the lake side, while leaving the tea-drinkers' view of the lake uninterrupted. Wistaria, of course, climbs over the tea-house and hangs in fragrant masses of colour from the right end of the roof

SEEN *on the* STAGE

If Playwrights Will Present to Us Characters So Absolutely Real That They Live, Breathe, Think, and Feel, We Will Welcome Them in Play After Play, Regardless of the Particular Story in Which They Happen to Figure for the Moment

By CLAYTON HAMILTON

This jewelled net is one of the quaint touches in "Maytime"

GRANTED the preliminary project for a play, the task of inventing an appropriate story and of planning a scenario in which this story shall be effectively constructed is a task that may be described, not unfairly, as mechanical. Like any other mechanical task, it requires a developed talent and sets a premium upon experience; but it does not call for that special and inexplicable gift to which we give the name of genius. That the process of play-making is mechanical is indicated by the fact that it may readily be taught and may be, in certain cases, even learned. As Gustave Flaubert remarked in a letter to George Sand more than forty years ago, there is no mystery about the craft of making plays.

But, if only a well-trained talent is required to assemble and articulate the skeleton of an effective play, a special and inexplicable gift is still required to clothe this skeleton with flesh and blood. A faculty for character-creation is the final test of genius in a dramatist. Any artisan who knows the theatre can calculate cold-bloodedly what any given set of puppets might logically be expected to do in any given situation; but a genius is required to transmute these puppets into living people, and to transfer attention from what they do to what they think and feel and say.

WHY A PLAY LIVES

The measure of success in this supreme endeavor may be calculated always by asking whether or not the puppets of the play in question may be imagined to continue their existence—or, in other words, to stay alive—apart from the limits of the piece in which they appear. Lay-figures die with the completion of the laying-out of the play in which they figure; but real characters survive and step forth with a smile to continue their existence in the general domain of life at large.

According to this standard, no other characters so living and so life-like have emerged in our recent American drama as Abe Potash and Mawruss Perlmutter, —the creations of Mr. Montague Glass. In exhibiting these characters to the theatre-going public, Mr. Glass has already been aided by three successive playwrights,—the late Charles Klein and Mr. Roi Cooper Megrue and Mr. Jules Eckert Goodman. In each case, these practised craftsmen of the theatre have finished a scenario that has been workmanlike, and adequate to satisfy the exigencies of the stage; but the miracle remains—as a special fact demanding celebration—that, with each successive incarnation, these characters appear to be more life-like. They seemed, at the very outset of their career behind the footlights, to be undeniably alive; but now, when years have passed without writing any wrinkles on their brows, one expects them to continue their existence blithely through the medium of many plays as yet unwritten.

Charlotte Fairchild

When you see Rose Winter wearing this when she appears as Madame Delphine in "Maytime" in 1880, you are sure that it will do also for 1917

"BUSINESS BEFORE PLEASURE"

There are no more familiar figures in fiction, both on and off the stage, than the pair of lifelong friends who are continually quarrelling but whose constant bickerings and disagreements serve only to accentuate and deepen their affection for each other. The originality of Mr. Glass lay in the discovery of a new milieu for the projection of these traditional characters. He discovered for the American public the life of the largest and greatest Jewish city in the history of the world, that city within a city that is concentrated in the lower East Side of New York. The million inhabitants of this metropolis had developed already a literature and drama of their own, which was uttered in the Yiddish language; but this outlandish dialect was beyond the understanding of the American public. It remained for Mr. Glass to interpret the life of the Yiddish people in a curious jargon, half English and half slang, which

Surely, a Broadway comic opera that can feature anything as quaint and altogether charming as Peggy Wood in "Maytime" is far above the approved "tired business man" standards

The costumes that Peggy Wood and Laura Arnold wear in "Maytime" have the general air of belonging to the trousseau of some lovely china shepherdess

(Right) "Maytime" begins in 1840, in a quiet old-fashioned way, with Peggy Wood and Charles Purcell having an innocent little romance

Two photographs by Sarony

Blanche Yurka is playing the leading feminine rôle in the play called "Daybreak," written by Jane Cowl and Jane Murfin. It's about an unlucky baby that seemed to have a curse put on it while it was too young to protest

Dorothy Mackay is one of the biggest ideas in William Le Baron's new farce, "The Very Idea," which is playing at the Astor Theatre

Charlotte Fairchild

Clara Joel plays the "movie" vampire in "Business Before Pleasure," by Montague Glass. Abe and Mawruss are a national institution; if we didn't see them every year, we'd be Perlmuttering until we had them

our general public could both understand and laugh at. The language of Abe Potash and Mawruss Perlmutter is a genuine creation; so racy and so real, so funny and at the same time so simply and pathetically human. One could listen to this talk for years; and, indeed, our public has been doing so, and bids fair to do so for many years to come.

Mr. Glass, also, has been peculiarly fortunate in securing the services of two great artists to embody the characters of Abe Potash and Mawruss Perlmutter. The acting of Barney Bernard and Alexander Carr reminds the reviewer of that well-known passage in the Autobiography of Joseph Jefferson which described the work of Burke and Burton half a century ago. Of these famous actors of a bygone generation, Mr. Jefferson remarked, "They acted into each other's hands with the most perfect skill; there was no striving to outdo each other. . . . It was this characteristic feature of the acting of these two great artists that always set the audience wondering which was the better. The truth is there was no 'better' about the matter. They were not horses running a race, but artists painting a picture; it was not in their minds which should win, but how they could, by their joint efforts, produce a perfect work."

It must be recognized, of course, that Potash is a more ingratiating part than Perlmutter, because, in all their squabbles, it is Potash who enjoys the great advantage of being the under dog. When Lew Fields used to poke his finger into Joe Weber's eye, it was always Weber who carried off the scene, because of the sympathy engendered by his helplessness. For this reason, and also by virtue of the secondary fact that the part of Potash affords more opportunities for that quiet method which suggests an underlying fund of refinement, Mr. Bernard appears at times to be a better actor than Mr. Carr; but it should always be remembered that the best effects of Mr. Bernard would be neutralized if Mr. Carr did not play so sedulously and so perfectly into his hands. These two actors are creative artists, and their perfect impersonations of Mr. Glass's characters are so absolutely real that the public is willing to welcome them in play after play, regardless of the particular story in which they happen to figure at the moment.

Maurice Goldberg

Laurette Taylor has kept Hartley Manners, her husband, busy writing plays for her this season. First she is going to open at the Liberty Theatre in "Out There," and then she will play several others of Mr. Manners's writing, including "Happiness," "The Wooing of Eve," and a phantasy

The story of the present play, which is entitled "Business Before Pleasure," was devised and constructed by Mr. Jules Eckert Goodman; and it should be said at once, to Mr. Goodman's credit, that "Business Before Pleasure" is the best of the three plays in which the popular characters of Mr. Glass have thus far been projected. In the present story, Potash and Perlmutter have graduated from the cloak and suit trade and entered the moving-picture business; for, as Mr. Glass finds occasion to remark, everybody nowadays has two businesses,—his own and moving-pictures.

The Potash and Perlmutter Film Company start out with a failure, because of the family feeling which has led them to entrust the leading feminine rôles in their first picture to Rosie and Ruth, the wives of the proprietors. The play opens with a private exhibition of this film, which is accompanied by excruciatingly amusing comments from the various participants. To set the company on its feet, the partners—after many funny bickerings between each other—are persuaded to employ, at a huge salary, the services of a professional "vampire," named Rita Sismondi. This alluring lady is a good sport, a hard worker, and a faithful servant of the men, who are required to pawn even more than their available resources to pay her salary; but her personal motives are mistrusted by Rosie Potash and Ruth Perlmutter, each of whom suspects the "vampire" of an intention to allure a husband hitherto impeccable to the disastrous pursuit of pleasure before business.

The credit of the Potash and Perlmutter Film Company is ultimately wrecked by the ill-founded jealous machinations of Mrs. Potash and Mrs. Perlmutter and by many other melodramatic complications which have been contributed by Mr. Goodman; but, at a crowning moment which is later than the last, the professional "vampire" reveals herself as the best of fellows and the best of sports,

and returns sufficient funds from her accumulated salary to set the partners once again upon their feet and to start them safely on the road that leads to fortune.

The appeal of "Business Before Pleasure" is based primarily upon its richness of character-creation; but the piece presents, besides, a very wholesome satire of the present state of the moving-picture business. The public is delighted to receive a report,—which is no less true because it is extravagant,—of the many reasons which explain the paucity of art in the moving-pictures of the present period.

The effect of this play upon the public can be recorded only as a triumph. Time after time, for twenty minutes at a stretch, it is literally true that every line of dialogue, without exception, is welcomed with a laugh. This laughter is not always thoughtful; and, by reason of this reservation, "Business Before Pleasure" can not logically be regarded as a piece that satisfies that lofty definition of comedy which was formulated, in an inspired moment, by George Meredith; but a piece more funny in its immediate effect upon the theatre-going public has rarely, if ever, been presented within the memory of the present generation.

"THE DELUGE"

Henning Berger is a Swedish author who emigrated to America several years ago and enjoyed a considerable contact with our middle western life in a period of many ups and downs, during which he was employed for a time as a bartender in Chicago. After his return to Sweden, he wrote and published in his native language several novels and short stories which expounded his impressions of America for European readers. He also wrote a play, called "The Deluge," about seven years ago, which was translated into German and enjoyed a considerable vogue upon the continent of Europe. This play, adapted into English by Frank Allen, has lately been exhibited in New York by Arthur Hopkins.

"The Deluge" is a drama of unusual significance, because of its richness of character-creation and because of the author's extraordinary insight into the basical realities of life at large. Mr. Hopkins, however, made a tactical mistake in offering this drama to New York at a most unseasonable time. "The Deluge" is a play that demands an educated audience,—the sort of audience that does not normally revisit the homes of the footlights in New York until after the first of October; and, in the devastating heat of August, it was Quixotic to expect a serious and searching composition to compete against such frivolous farces,—intended to divert the over-worked and wilting business man,—as "Mary's Ankle," for example. As a matter of mere commerce, big plays should be withheld until a season when a proper audience is ready to receive them in a proper spirit.

The theme of "The Deluge" is identical with that of Bret Harte's famous story of "The Outcasts of Poker Flat," which is commonly regarded as one of the immemorial achievements of our literature. The project is to assemble a little crowd of crooks and criminals, to threaten them with the apparent imminence of inevitable death, and thereby to call forth into activity the noblest motives of their hitherto subconscious characters.

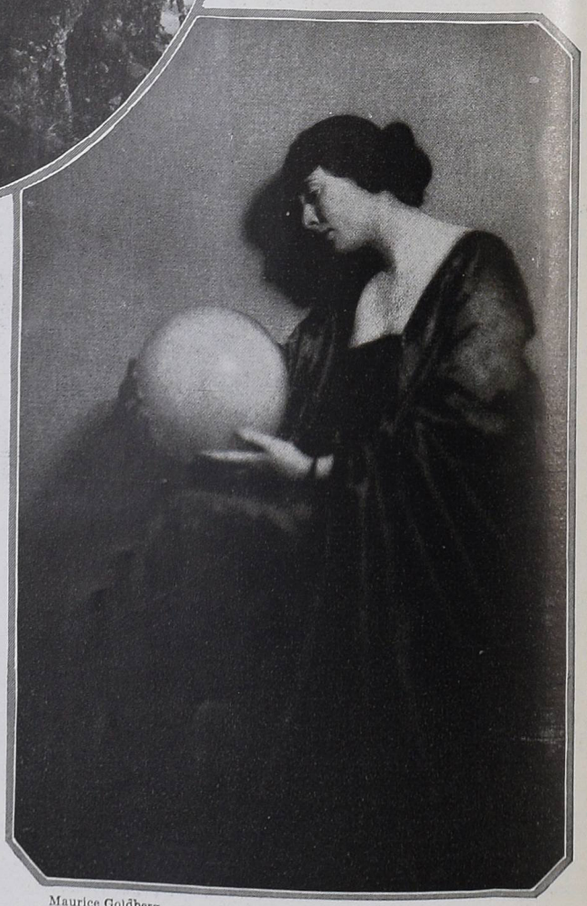
The scene of "The Deluge" is set in a saloon that is located immediately adjacent to the levee in a city on the Mississippi. A sudden rising of the waters maroons in this saloon a variegated company of wastrels who have been accustomed heretofore to slide easily through life along the line of least resistance. As the flood increases, they expect, each and all, to be drowned like rats in a trap from which there is no chance of escape; and the apparent nearness of certain death transfigures each of them into the sort of person that he meant to be before that tragic moment when his life went wrong. During the period of their enforced incarceration, all of them drink heavily, because there is no other thing to do; and, under the influence of

(*Continued on page 106*)

Frances Starr knows all about the business of playing. Here she is playing a little game of solitaire on the shore of Lake George. Miss Starr will appear in a new Belasco play this winter, but she's not telling what it is

Two photographs by Abbe

(Left) Lenore Ulrich, who does those north western things so well, is going to appear in another one entitled "Tiger Rose", by Willard Mack and produced under the able management of Belasco



Marjorie Rambeau was a wonderful lady detective in "Cheating Cheaters"; and now in the "Eyes of Youth," she bewilders us with the many other things she can be, as well

Maurice Goldberg

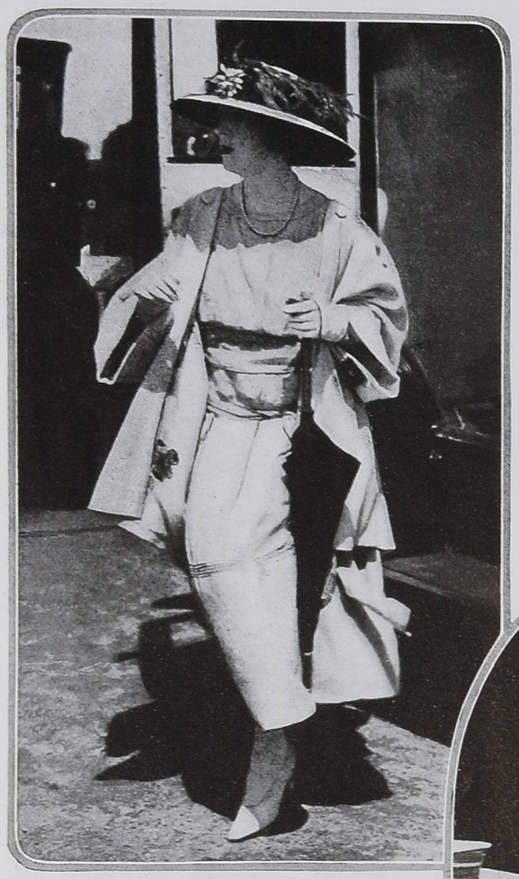
The wedding of Miss Jennie F. Marston, daughter of Mr. and Mrs. Edgar L. Marston of New York and Portchester, to Mr. Robert J. Adams, son of Mr. and Mrs. Robert F. Adams, had an unusual and beautiful setting. It was held in the sunken garden on the estate of the bride's father, "Glen Airlie on Sound," Portchester, New York. The ceremony took place on a platform under a canopy of white hydrangeas and southern smilax, and the aisle was formed by twelve flower-filled torches

After the ceremony, there was dancing on the platform, and refreshments were served at forty small tables on the lawn, decorated with pink, blue, and white blossoms. To these tables the guests went from the grotto of palms and flowers in which the bridal party received. Clusters of blossoms with ropes of greenery outlined the platform and, with the marquees and blossom-laden tables, made the scene one of unusual beauty; decorations by Thornley

A NOTABLE ACHIEVEMENT IN OUTDOOR DECORATION WAS THIS WEDDING AT "GLEN AIRLIE ON SOUND"

Two photographs © International Film Service

BETWEEN OUTDOOR SPORTS AND ACTIVITIES FOR WAR RELIEF, THERE ARE NO DULL MOMENTS IN THE NEWPORT SEASON



Mrs. W. Scott Cameron is among those who believe in the new Chinese coat and the decorative lining. Mrs. Cameron is with Mr. and Mrs. Elbridge T. Gerry, of New York, at their home at Newport

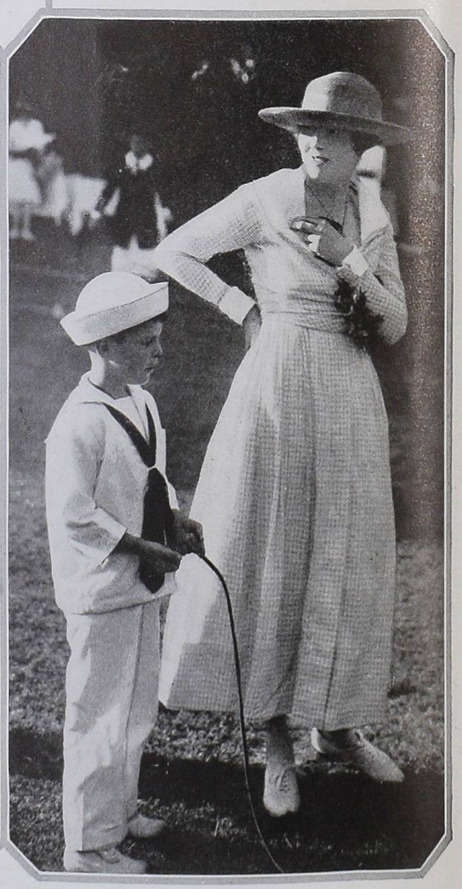
(Below) Miss Alice Vanderbilt is selling lemonade at a lawn fête given by her cousin, Miss Cathleen Vanderbilt, at the home of the latter's mother, Mrs. William K. Vanderbilt, Jr., to raise money to buy an ambulance for France. Valuable puppies donated by Mrs. Frederick Neilson, grandmother of Miss Cathleen Vanderbilt, were put up at auction. One of them went home with Miss Marion Tiffany

Mrs. Morgan Belmont, who before her marriage was Margaret Andrews, is also at Newport. She is staying with her parents, Mr. and Mrs. Paul A. Andrews, at their home, "Rockry Hall," Newport

Photographs © International Film Service, Inc.

Miss Katharine D. Porter (left), and Miss Mimi Scott (right) were guests of Governor and Mrs. R. Livingston Beeckman on their yacht "Shark", from Newport to Narragansett Pier, quite recently

Among the grown-ups who attended Miss Cathleen Vanderbilt's fête were Mr. Pembroke Jones and Mrs. Lydig Hoyt, who before her marriage was Miss Julia Robbins. Mrs. Hoyt wore a flowered gown with a filet lace collar



Miss Kathryn Kimball is standing with one of her friends at Miss Cathleen Vanderbilt's fête. Miss Kimball is wearing one of those simple gingham dresses which are so popular at Newport this summer

A long coat and a narrow belt proclaim this coat to be of the fashion of this year. This suit, which is of dull blue wool velours, has a line as straight as the supposed flight of the crow. The nutria fur is omitted on the cuffs, which are stitched

Even in a long, straight, Chinese, and often unbelted season, this is an astonishingly long, straight, Chinese, and unbelted coat. This Jenny suit of purple wool velours has one of those muffler collars that every suit likes. The fringe is of the material, and the buttons are self covered

SUITS FROM HOLLANDER

The busy rumour that all French couturiers were using hip yokes should—but didn't—prepare us for the slenderness of this Bulloz suit. The material has a black suède finish, and between the bands of mole is tan, brown, and dull gold embroidery

SUIT MATERIALS FOR AUTUMN CONSIDER IT CLEVER TO BE DULL; COATS ARE OFTEN LONG AND OFTEN SHORT; THEY ARE COLLARED WITH FUR, OR ELSE THEY COLLAR THEMSELVES

© Braun et Cie.

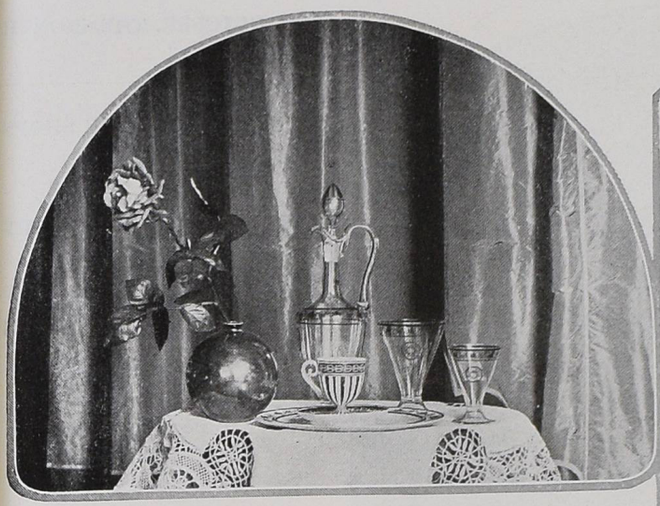
Modern decoration, in revolt against monotony and commercialism, seeks unique pieces, the furnishings "made by a man for a man, and not by a machine for a unit of population." To this end, designers, weavers, and makers of furniture work to Mlle. Cabanel's order. This sofa, which is the centre of a pleasing group in her drawing-room, is an adaptation of Louis XVI lines and is covered with a specially woven fabric in black and gold. The wooden frame is painted black, powdered and striped with gold. The small, antique, Chinese rug lies upon a large, plain, blue rug

IN HER APARTMENT IN PARIS, MLLE. FERNANDE CABANEL, LATE OF THE PARIS STAGE, EMBODIES SOUND THEORIES OF HER NEW PROFESSION OF INTERIOR DECORATION

THAT old theory that all art is but one fundamental reality expressed through myriad forms may find illustration in Mlle. Cabanel, who, after winning success on the Paris stage, has now abandoned dramatic art to devote her talents to the art of interior decoration.

No disciple of the modernists is Mlle. Cabanel, for she holds that the originality and individuality on which modernist art prides itself is more than overbalanced by its lack of essential beauty and of adequate knowledge of the principles and history of decoration. She regards decoration as a complex art of long growth and definite laws, an art in which colour is a most essential element, but may not be permitted to overshadow such other elements as line, form, and historical fitness. Her personal preference turns definitely to the Pompeiian and the Greek styles and she adapts them to modern use with a scrupulous respect for the classic spirit and a sense of colour.

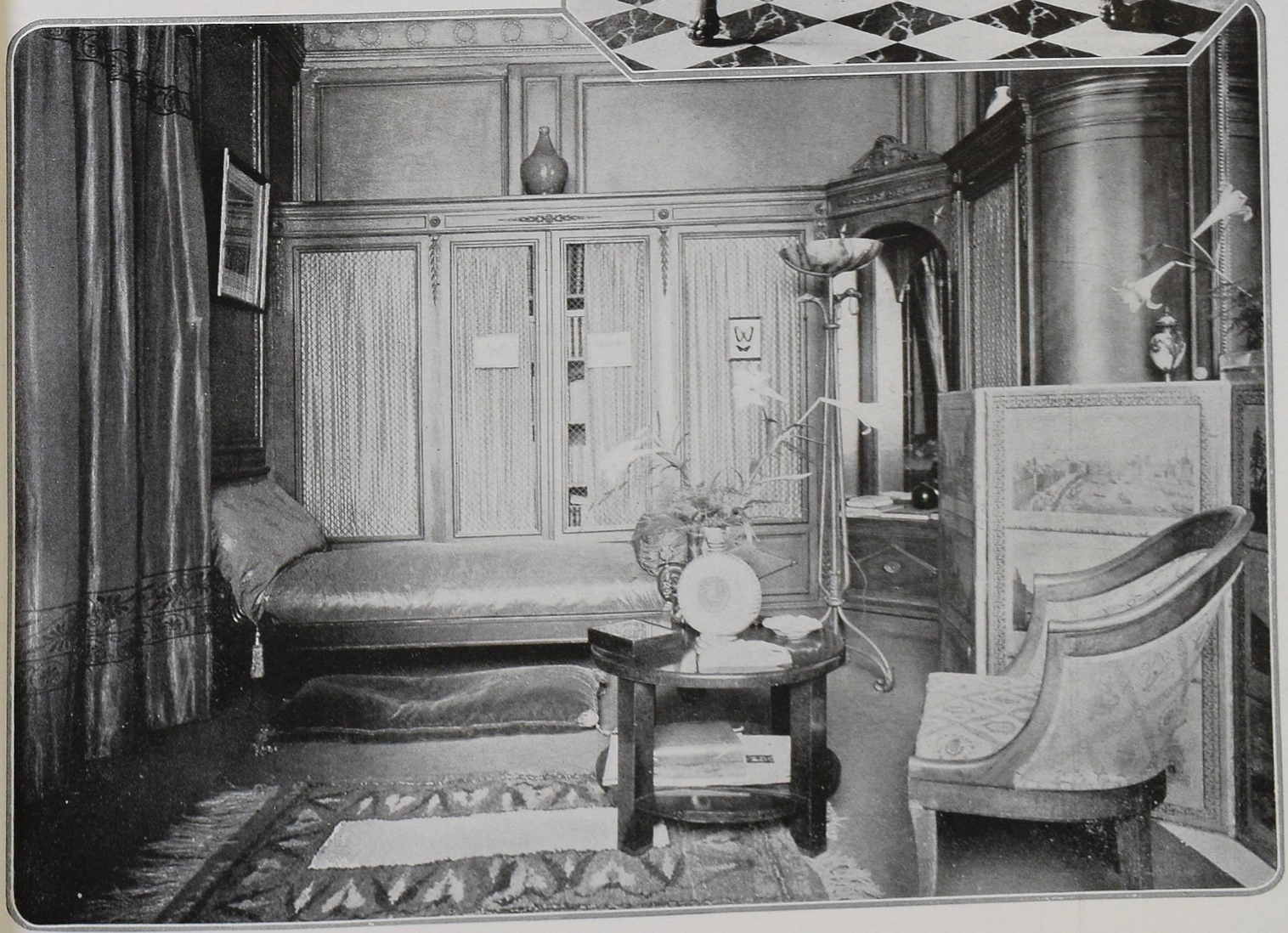
(Left) No wise decorator neglects the decorative ideals of the east. A cabinet of ancient China makes its modern appearance in this cabinet made of a mahogany so dark as to be almost as black as the oriental teakwood furniture. Against this sombre background are set unusual pieces of pottery in a shimmering white glaze



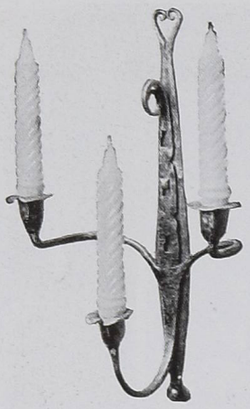
In the dining-room of Mlle. Cabanel's apartment, the Pompeiian spirit reigns even in the smallest details. One small table holds a carafe and glasses of delicate design in a clear glass patterned with Pompeiian decoration in red and black, like the cup

(Right) The dining-room, which follows the closely allied Pompeiian and Greek styles, is panelled in citron wood and ebony. The apparent marble floor is a green and white rug, and the hangings are of green silk with a painted design in red and citron. The table of green bronze has a top of unusual design in red and black glazed pottery. The chairs are of green carved wood

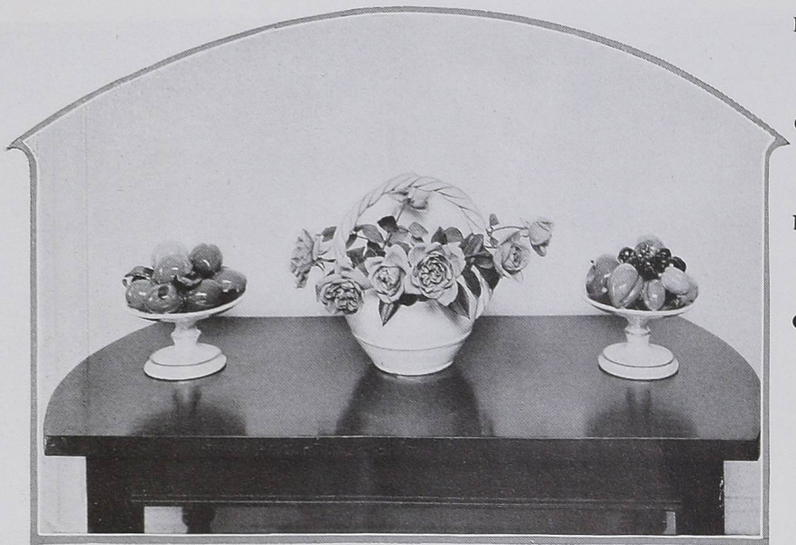
(Below) The Directoire period, which was itself strongly influenced, of course, by Pompeiian decoration, has been followed in the library. Both the panelling and the furniture are of polished citron wood ornamented with purple lines. The upholstery repeats these colours in citron silk with a purple pattern. On a large blue rug is laid a small citron rug with a design in purple and green



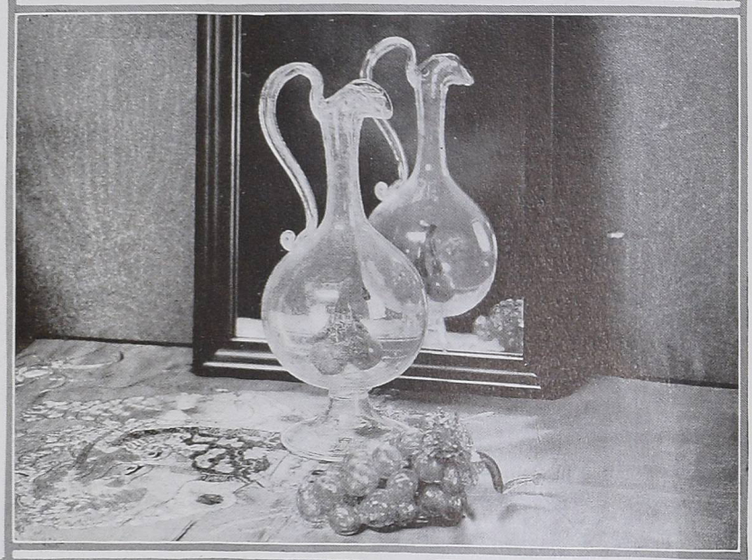
FOR OCTOBER, THE MONTH OF NEW HOMES, THE SHOPS HAVE PREPARED EVERY SORT OF HOME FURNISHINGS



In days gone by, wrought iron ranked high for the decorative metal work of the house. This three-branch adjustable wall-sconce returns to the old-time metal and is hand-wrought; $12



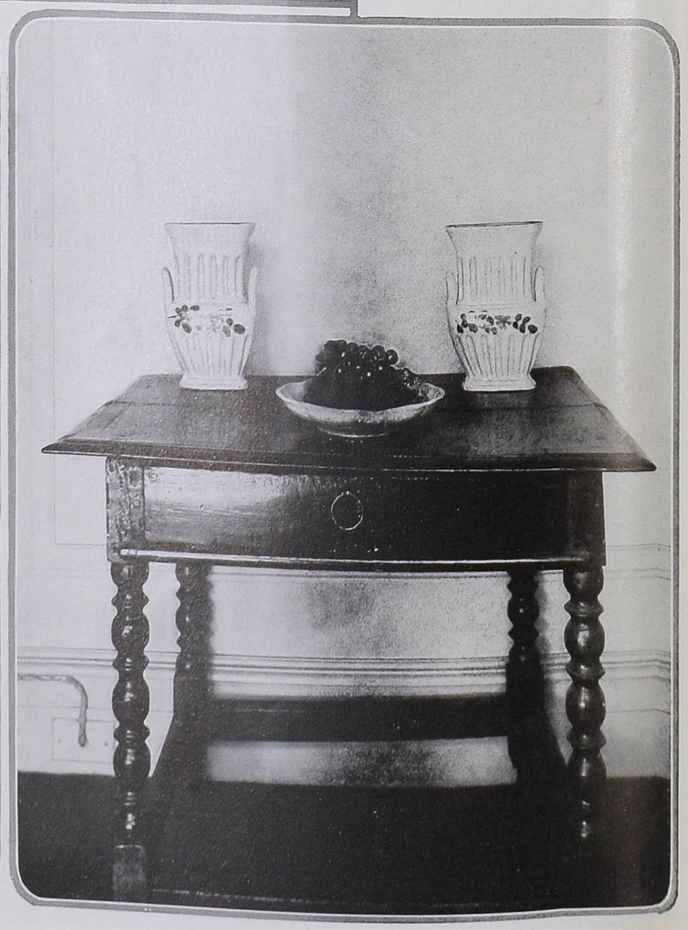
(Left, above) Among the ornaments sanctioned by present-day decoration are pieces of pottery. The rose basket in the middle is of white Capri ware; 7 inches diameter, $2.50. On either side are compotiers of ivory white pottery, banded with blue and filled with glazed pottery fruit in natural colours; including fruit, $5 each



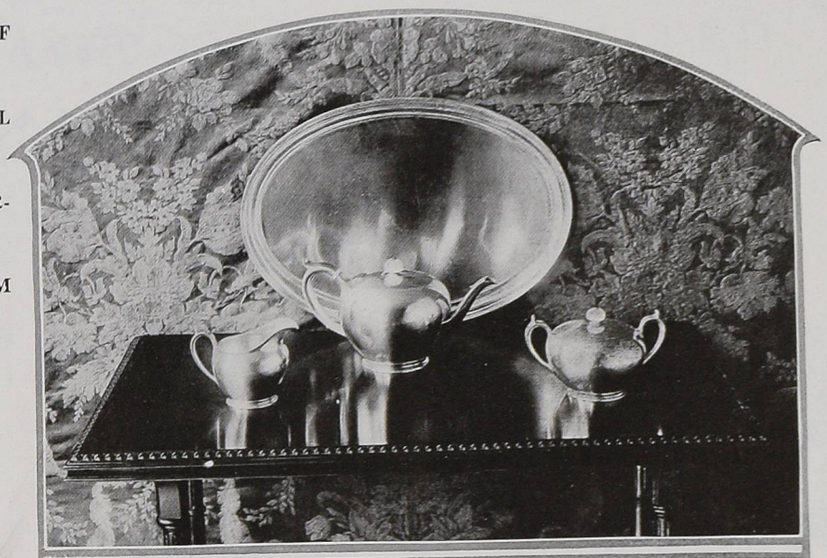
(Right) The clear shimmer of uncoloured Venetian glass may carry light and distinction to a shadowy corner or reflect all the colours of sunlight from its place in the sun. This handled vase has cherries or other fruit in natural colours blown inside it; 11 inches high, $10. Glass grapes in natural colours are $2.50 a bunch

(Below) Of mahogany in antique finish or of American walnut, is this small table with turned legs. The top is of four sections forming a pattern with the grain, and a narrow line of carving runs around the edge; 28 inches long, $20. Dolphin candlesticks of cream-white glazed pottery; 11½ inches high, $15 a pair. Vase of Italian pottery in old-ivory finish; $8.50. Mirror of hazelwood; 27 inches in height, price $15

(Below) That rare event in furniture, a real antique, is this walnut table; the top is 30 inches long and is inlaid with seaweed marquetry; $90. The glazed pottery vases of a kind specially designed as mantel ornaments—wide from side to side and thin from front to back—are decorated in soft colours; 10 inches high, $7.50 each. The low bowl filled with glass fruit in natural colours is of white Capri ware; 9 inches diameter, $1



A DISTINCTIVE PIECE OF FURNITURE OR AN UNUSUAL ACCESSORY IS THE PERFECTING TOUCH IN A ROOM



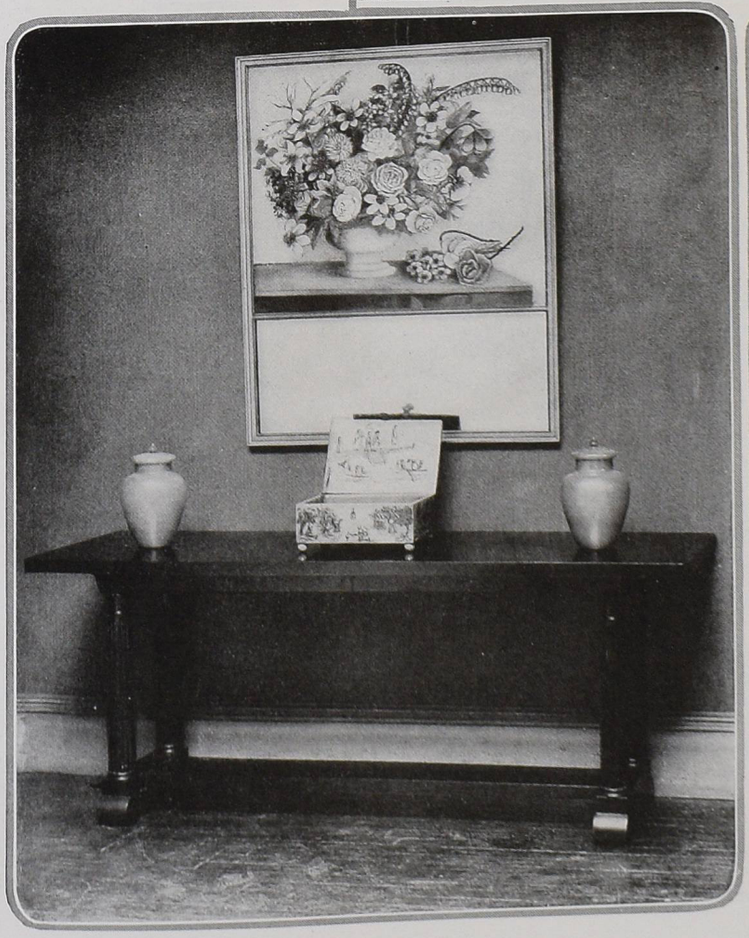
This tall scrap basket is designed to stand beside the library table. It is of tooled leather in green, blue, leather brown, and gold, studded with brass; 29½ inches high, $35

(Right, above) Autumn days connote the cheering cup of tea, and new tea services are in the order of the day. This three-piece set of quaint design consists of pitcher, sugar bowl, and teapot in hand-wrought silver; $150. The silver tray is also of hand-wrought silver and may be used as either tea tray or serving tray; $75

(Left) A necessity of a comfortable existence is the davenport sofa. In this version, it has a moderately low back and arms and the cushion is divided in three. The covering of blue denim is designed as a foundation for the upholstery fabric; the cushions are of floss, and the body is of floss and hair; 6 feet 8 inches long, $70

(Below) Such tables as this were originally made to stand against the backs of the davenport sofas from which they take their name; of solid mahogany, 72 inches long, $50. The flower painting has a mirror at the bottom and is framed in blue and cream; $135. The lacquer box is of a soft blue with raised figures in dull blue and gold; $45. Covered jars of Chinese yellow glass stand on either side; 12 inches high, $15 each

(Below) This table belongs to a type of furniture which combines hazelwood and mahogany. The top is of mahogany and the legs are of quarter-sawed hazelwood, which takes a soft finish similar to English beechwood; 42 inches long, $24. The colonial mirror has a frame of gold filigree and black wood; 29 inches high, $20. Italian pottery flower urns, old-ivory tone, 7 inches high, $8.50 each. Tray and compotier of same ware; $10



The YOUNGER GENERATION

Our Newport elders have been seen wearing this kind of coat, with just such a straight tight bodice. Tan wool velours is comfortingly fuzzy and soft to muffle around the neck in winter and to ruffle ever so slightly around the waist-line. The tan velours hat, with its quill of tan velours, is also built for comfort and, because it is one of those mushrooms which stick on so well, for speed, too

(Right) The Russian boyars, whose middle name was aristocracy, used to dress like this. This small modern aristocrat has a straight coat of cream white serge, lined with red flannel and embroidered with black cotton threads. There are red silk pompons on the coat and on that red flannel hat. The coat at the extreme right is not so startling, but will warm the cockles of the infant heart; it is of fawn coloured broadcloth, lined with silk of the same colour, and—oh, you know what it does to a coat to collar and cuff it with sealskin. The sealskin hat has a broadcloth crown which attempts to leave by way of one ear

MODELS FROM THE GRANDE MAISON DE BLANC

Feminine peaches and cream, at the age of four, or thereabouts, has every right to peach coloured broadcloth, trimmed with beaver. It must be warmly lined and interlined, for frost-bitten peaches are not so nice; and it may have a new pointed shoulder-line. The muff and hat are of peach coloured velvet. There are also a party coat with tucks and a smocked coat. The party coat is of shell pink broadcloth and beaver, and has a straight bodice; the white broadcloth hat has a white broadcloth quill. The smocklet of sky blue broadcloth has shawl-like shoulders and trimmings of gray squirrel. The blue broadcloth hood is trimmed with squirrel

SMART FASHIONS *for* LIMITED INCOMES

The Autumn Suit Has Discarded the Barrel Silhouette and Donned a Vest, and the Autumn Coat and Dress Vie for the Straightest Lines

The box coat has come back, looking very slim and straight. This suit, in fine brique velours—a rust colour—trimmed with pale gray rabbit, would be smart and serviceable

IT is true that there is a little of everything in tailored suit fashions this year, and at a glance one might imagine that there is nothing really new. The straight silhouette is merely a development of tendencies noted for some time past, tendencies upon which the barrel mode had but a temporary influence. But there are new points if one is but able to discern them; the vest or waistcoat, for instance, is undoubtedly the newest feature in the suit this autumn. These are interesting in themselves, inasmuch as they are of various materials, even including fur; and are cut and worked into a number of different styles, each as smart as the other. But they are also of interest because of the very trim and modish air they lend to that modification of the traditional tailored suit which is developed in the soft-finished materials now so much used.

Very youthful and trim is this straight-cut suit, which should be developed in duvetyn or velours, with its vest, collar, and cuffs of Hudson seal

THE MODES ARE DISTINCTLY FEMININE

The sketch at the upper part of the page, in the middle, is of a winter suit which has the vest and collar and deep cuffs of Hudson seal, so that it is warm enough for the coldest New York weather; and, though not elaborate, it would answer for any except quite formal occasions. The lines of the coat and skirt are best adapted to one of the lovely soft materials now in favour, such as duvetyn or velours. Taupe or smoke gray, both smart shades, would be very practical for winter, and in combination with Hudson seal the effect would be especially good. The vest could be attached to the coat or made as a separate waistcoat.

There is a certain type of suit this year that is particularly feminine, the coat of which is a full three-quarters one, usually belted at the waist. The suit at the upper right on the page is of this type, and is for the woman with a mature figure. This would be effective fashioned of black broadcloth trimmed with black lynx fur. The undervest could be of the black broadcloth, outlined in black and white braid; or it could be in white beige, or gray broadcloth, or flannel. Indeed, the opportunity given for variety by these waistcoats is one of their several advantages. The coat is straight, hanging in even fulness from the waist under a crushed belt of the broadcloth. The manner in which the coat is cut at the front is unusual and breaks the long line. The sleeves are long and tight, and are finished with a rolled band of the fur.

The straight box coat along boyish lines is also very new, but this type of coat is not becoming to every figure; and it is for youthful wearers only. For these reasons it may not be as generally popular as the coat with the waist-line marked by a belt or by stitched seams. The box coat for autumn wear is effectively developed in the suit sketched at the upper left on this page. One gets a clear idea of the long slim silhouette from this suit, for there could not be a straighter line from top to bottom than is seen here. Of a fine velours, in the new rust colour called brique, this suit would be at once smart and serviceable; and if trimmed with rabbit fur in the palest gray the effect would be most unusual. The rabbit fur could be used to face the collar, the sleeves to the elbow, and the flaps on the pockets. The skirt, which is laid in fine box pleats, carries out the lines of the coat.

The one-piece gown in satin or chiffon velvet is most practical for town wear. This type of gown is always smartest when most simple, and this season its simplicity is emphasized. The sketch at the lower left on this page shows how attractive a dress of this kind may be, and how many of the newest features it may combine. In this one the long close-fitted sleeves, the high collar, the buttons covered with the material, and the well-moulded slimness of outline are all cleverly developed. Rattail embroidery or fine soutache braid is one of the newest forms of trimming, and shows to especial advantage in the one-piece frock.

IT IS TIME FOR TOP COATS

One cannot begin the season comfortably without a good top coat, and the new ones without fur and without trimming are the smartest for autumn wear. The coat sketched at the lower right is of this type. The yoke outlined in cordings of the material, the kimono sleeve wide at the cuff, the unbelted fulness, and the fastening at the neck are all in the latest mode. The favoured fabrics for coats this autumn are bolivia, velours de laine, duvetyn, and velveteen; and they are lined with crêpe de Chine, printed silks, or satin. For the coat meant for general service the self-toned satin is a wise choice; but for the more elaborate one the lining of velours de laine or printed silk adds the finishing touch of elegance.

The fulness and length of this belted coat recommend it to the woman of mature figure. Black broadcloth with black lynx for trimming would fashion the suit most effectively

To be smart the one-piece gown must be simple. This one, trimmed with fine soutache braid, has the high collar and the tight sleeves now in favour

For autumn wear the top coat is smart with neither fur nor trimming. A cording of the fabric outlines the yoke of this one, which has kimono sleeves

SEEN *in the* SHOPS

A CONSERVATIVE note in colour and design is very noticeable in the winter clothes. Taupe will perhaps be more worn than any other colour, rivalling black in favour; although such tones as dull blue and dark brown will be seen, as will unusual purples and neutral reds. In top coats and suits, the tans and taupes lead. Short-haired furs promise to be the most popular, while the materials are velours de laine, duvetyn, and suède finished cloths.

The coat sketched at the upper left on this page is of an excellent quality of velours and comes in the approved suède shades and darker tones of the season, such as taupe, navy blue, and dark brown. The collar may be worn buttoned high up over the chin or falling back over the shoulders and, like the cuffs, is made of nutria, while two deep tucks on the coat skirt give it a youthful air. The three disc-like buttons and the large buckle at the belt which form the fastening are of self-coloured bone, and the coat is lined with self-coloured satin. A warm interlining recommends it for cold winter days.

In millinery modes, it is predicted that high crowns and duvetyn will be particularly smart, and the hat sketched with this coat features both. The soft crushed crown and small down-turned brim are of navy blue duvetyn, while tan grosgrain faces the underbrim and forms the narrow band and bow.

NEW COATS ARE IN SOFT-FINISHED FABRICS

Silvertone, which is one of the new suède-finished materials and which has more sheen and depth than velours cloth, fashions the coat at the upper right. The colour range is wide and especially charming in the soft tans and grays, and, although the coat is light in weight, it is sufficiently warm for winter wear. The lines of the coat are simple. The large cape collar buttons high around the neck and falls gracefully over the shoulders, fastening with self-covered buttons, like those which trim the cuffs and fasten the belt. Inverted seams from the shoulders form deep pockets below the belt, and self-coloured satin lines the coat throughout.

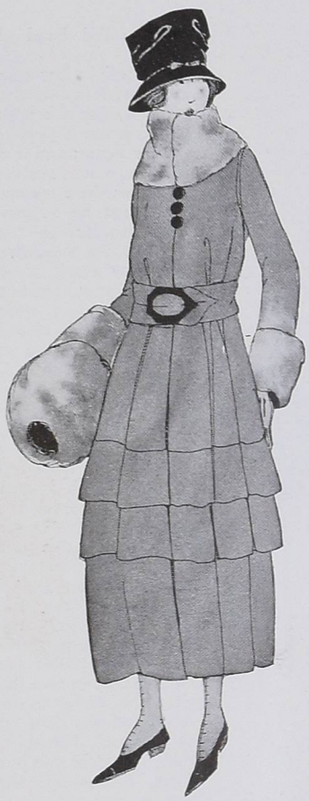
The hat sketched with this coat was especially designed for motoring and travelling, for it fits the head very snugly and folds easily for packing. The turned-back flaps on the sides are of black velvet, and the crown is of rose or tan duvetyn, folded and held by a flat velvet button.

SLIMNESS MARKS THE NEW SILHOUETTE

A smart tailored suit is one of the necessities which every woman must have to start the winter season with, and, to be smart, such a suit must be well tailored. In the velours suit at the lower left, the workmanship is well carried out in every detail. As in many of this season's suits, the coat is cut on long straight lines and comes to the knee. The front is straight with few seams and a dart over the hips, while the back is cut in a panel effect with inverted pleats which give ample fulness and grace. The collar of Hudson seal opens in a deep V to the waist-line, and the skirt has inverted pleats over either hip and falls in straight folds. This may be obtained in black, brown, navy blue, and plum.

Worn with this suit is an attractive oyster white felt hat, the brim of which is rounded and bound with dark brown velvet. Narrow brown velvet ribbon bands the crown, and puffy fur balls finish the ends.

The type of dress sketched at the bottom of the page in the middle is just such a simple frock as may be worn late into the autumn with a smart fur piece, and under a short fur coat during the winter. This straight loosely belted dress is of navy blue tricotine, and may be had with bisque tricotine collar, cuffs, and vest, em-



This coat of velours and nutria has a warm interlining and comes in several shades; $32.50. The hat is of navy blue duvetyn trimmed with tan grosgrain ribbon; $16

A cape collar and inverted seams from the shoulders are interesting features of this silvertone coat; $48.75. The hat is of black velvet, and rose or tan duvetyn; price, $10

Very new is this velours suit with its slim lines and collar of Hudson seal; $45. The hat is of oyster white felt trimmed with brown velvet and fur balls; $16

This blue tricotine gown has vest, collar, and cuffs either embroidered or plain, $50; without embroidery, $45. The hat is of patent leather and gunniburl; $12

Black, cream, or dark blue point d'esprit, brightened by a square of beaded net embroidered in vivid blue, green, and coral, fashions this smart evening gown; $48.50

Net ruffles are set on the organdy collar and cuffs with hemstitching; $3. The velours hat, with its ribbon lacing, comes in different colours; $8.95

broidered in navy blue; or with navy blue collars, cuffs, and vest with bisque embroidery. But the frock may be had all in one tone for those who so desire it,—in navy, bisque, or taupe.

The large mushroom hat which accompanies this dress shows an interesting combination of patent leather and gunniburl, which is a sort of velours cloth, but is of lighter weight and has more of a lustre and nap than velours. The high crown is of the patent leather, and the wide gunniburl brim is closely stitched and bound with patent leather.

EVENING FROCKS HAVE SLEEVES

Before the formal winter season begins, one needs a fresh evening frock. This type of gown feels the influence of conservatism more than any other form of dress, which is natural, since it is the peculiar expression of social tendencies. Sleeves, which in the past few seasons have been a negligible part of evening gowns, are now very much in evidence, as appears in the model sketched at the lower right, on page 90, which would be an excellent choice as it is not too formal; this gown may be had in black, cream, or dark blue point d'esprit—a material always becoming and youthful. The bodice is drawn across in a soft surplice, and a note of colour is given by the square of beaded net embroidered in rich blue, green, and coral. The skirt of graduated ruffles gives the narrow effect at the bottom which is so much desired.

One of the smartest dresses shown this season is that at the lower left on this page. The sleeves are long and tight fitting, while the unbelted straight front has its fulness held in at the back by wide black satin ribbon, which ties in soft loops at one side, and is finished with long silk fringe. The jumper is of bisque chiffon velvet banded with kit cony, but the dress would also be very smart in all black. Collars are no longer necessary, for a fold of the material and a bit of net or chiffon effectively break the severity of the square neck-line. The skirt is of brown satin generously pleated, but falling in the approved straight silhouette, as far as the hem. A Georgette crêpe waist that is essentially feminine, is sketched at the left of the middle of this page. The wide fichu collar has fine picot ruchings of the material, and the blouse is laid in deep pleats set on a narrow shoulder yoke, which is outlined with hemstitching.

Sketched with this waist is a large mushroom hat which becomes even smarter when trimmed with a black and white pheasant quill around the crown. The hat, which is of black velours, has a black grosgrain band tied in a tailored bow at the front.

EVEN TAILORED WAISTS HAVE VARIETY

At the right of this blouse is a simple one of crêpe de Chine with a regulation sailor collar. The collar is finished with hemstitching which is continued down either side of the double row of pearl buttons, and deep box pleats give a generous fulness. This model may be had in all beige, flesh, or all white crêpe de Chine.

Velours hats will be smart, as well as those of cloth and the one sketched with this waist is particularly good for country wear. The tan velours is soft and silky, and the brim slightly shades the eyes, while chenille flowers in soft browns and greens are embroidered around the crown.

The tailored waist need no longer be monotonous in design, for each year brings forth a new and smart variety. The waist sketched below the two described has a lustrous satin collar which contrasts effectively with the soft crêpe de Chine of which the waist is made, and ties in a loose knot which gives the blouse a distinct individuality. The long shoulder seam is accentuated by cording, while round pearl buttons form the fastening and hold the turned-back cuffs in place. The waist may be had in all flesh or all white.

Velvet of the new colour, Java—a dark brown with a suggestion of taupe—forms the hat which is shown with this waist. The brim is twisted so as to give the hat a jaunty air, and dark greenish brown

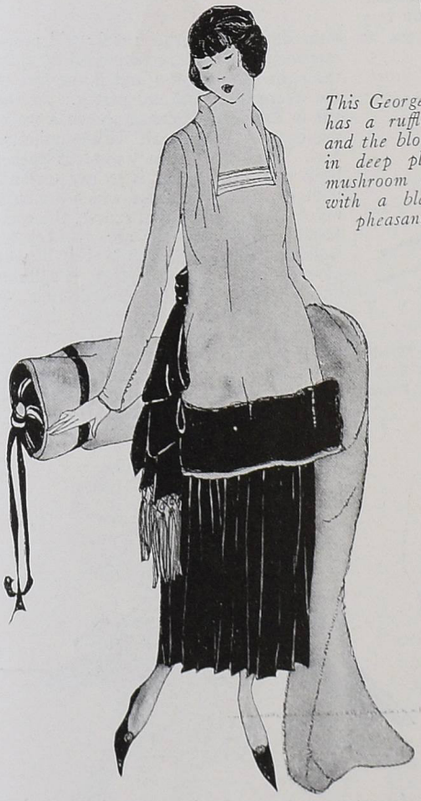
(*Continued on page 104*)

In this guimpe of net the tucking of vest and collar gives a plaid effect; $5.50. The velvet tam o' shanter comes in different colours; the price is $8

This Georgette crêpe waist has a ruffled fichu collar and the blouse itself is laid in deep pleats; $5. The mushroom hat is trimmed with a black and white pheasant quill; $16

A satin collar contrasts with the crêpe de Chine of this waist, which is either in flesh or white; $5. The hat is of Java velvet with lacquered leaves of greenish brown; $20

Deep box pleats give fulness to this crêpe de Chine waist, which has a sailor collar; $5.75. The hat of tan velours has chenille flowers embroidered around the crown; $18



This dress has its jumper of bisque or black chiffon velvet banded with kit cony. The skirt and the ribbon at the back of the jumper are of brown satin; $68.50

Petuna, hand-embroidered in dots and eyelets, fashions this set; $2.75; collar, $1.75. The black velvet hat has motifs done in cobalt blue on its brim; $18

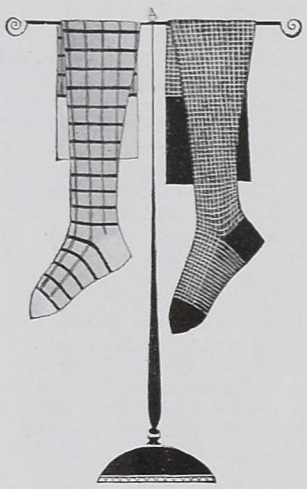
The "pettibocker" gives to women the freedom of bloomers while preserving the appearance of an underskirt. In jersey silk, price, $10; in lighter grade, $5.50

THE "LAST" IS FIRST IN AUTUMN FOOTWEAR

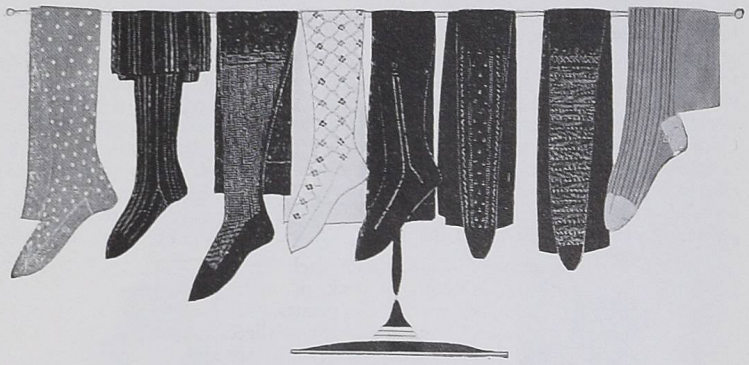
Slim and Squared at the Tip is the New Last; Black Satin Is Combined with Patent Leather for Afternoon and the Walking Boot Favours Military Heels

As has perhaps been said, it is the unexpected that happens. Ever since the beginning of the war in Europe, the prices of shoes have steadily advanced. Last spring, when the bootmakers announced the sums they were compelled to ask in exchange for their wares, women gasped, and when these same bootmakers calmly told us that we would probably be obliged to pay even more for our footwear this autumn, a state of mild panic ensued. Walking seemed likely to become one of the most extravagant of pastimes, to be indulged in only by those of unlimited means, while the woman of limited income must needs travel about in her motor, to the economic end of saving her shoes.

When this country actually entered the war and young America set forth in boots and puttees to fight our battles, we naturally expected dire effects on the market for autumn boots. Great is our surprise, therefore, to discover that prices are no higher than last spring and that in some instances they are even a trifle less. Just why this is, it is difficult to fathom, but at this moment, when wool costs fabulous sums and silk prices are soaring, the fact that one important item of apparel has not risen in price is a matter to be accepted in a spirit of unquestioning thankfulness, and taken advantage of.



Some ingenious manufacturer in these days of war scarcity has thought of silk-plated stockings for sports. These are they, silk without and lisle within, from Altman



Wool stockings for sports are sensibly lighter. Silk stockings show use of open-work and embroidery. Left to right, wool sports stockings; blue silk striped lighter blue; black silk, open-work; white silk with design in blue, black, and yellow; black silk, open-work clock; black silk, open-work and embroidery; same, blue and gray striped silk; from Peck and Peck

THE NEW FRENCH-ENGLISH LAST

The new boots for autumn are exceedingly good looking. The most attractive of them are conservative in both cut and colouring. Quite the most interesting feature of the autumn boot fashions is the development of a new last which is a combination of an old English and an old French last and which is very graceful and smart. In its more exaggerated form, this last is illustrated at the left in the sketch at the lower right on this page. This drawing shows a new pump with a high slim heel, this is a very good model for formal afternoon wear. The outline of the sole of this pump, shown at the left of the pump itself, gives a clear idea of the general lines of this new last. At the right in the same drawing is a boot of very dark reddish brown leather; this boot has a military heel, and lines of stitching simulate a wing tip. Below the shoes in this sketch are illustrated some interesting shoe buckles. The large oblong buckle is of cut steel; the two buckles, one to the right of it and the other below it, are of hammered silver, and the little rosette-like buckle at the right of them is made of gold wire. The latter is very attractive on a satin slipper or on a slipper of gold cloth.

In the illustration at the lower left on this page are shown slippers which give a different interpretation of this same French-English last. This last is exceedingly long and slim, but, instead of ending in a sharp point, it is cut squarely across the very tip. The lines of these slippers are more conservative than those of the patent leather pump, and the squared tip is little emphasized, but they are very graceful and distinctive. The slipper at the left, which is of black satin, has the back and the heel of plain satin and the vamp delicately brocaded in the same color. The slipper at the right is a combination of dull silver and gold brocade. The designs consist of irregularly shaped squares put together seemingly in a haphazard fashion and outlined in black. A slipper like this may be worn with a gold or silver gown or with a gown of almost any colour, or of black or white.

Many women have now adopted the English fashion of Oxford ties and gaiters for morning wear. A more formal morning boot is that in black leather and faun cloth, at the right. The low-heeled leather boots in the middle are for tramping; these shoes and all others, except those at lower right, from Cammeyer

OF SATIN AND PATENT LEATHER

The shoes in the foreground of the sketch at the bottom of the page, in the middle, are made on the same last as the slippers just described; these shoes are a decided novelty. They are of patent leather with black or satin uppers; they may be entirely of gray satin. Black satin shoes for afternoon wear will prove extremely smart if accompanied by just the right sort of gown and if the feet of the wearer are slim and pretty. At the left in the same sketch is shown a walking boot of Russia calf with a military heel. There is a tendency towards leather heels this season, that is to say towards military and Cuban heels, which are built up of leather and are, of course, the comfortable and correct types of heel for walking. The Louis XVI heel, usually of wood covered with leather, is suitable only for house wear or when driving. A shoe for wear with afternoon dress is sketched at the right in the illustration at the bottom of this page, in the middle. The colour is taupe, and the vamp and counter of the shoe are of glazed kid,

(*Continued on page 104*)

These riding boots, though of that variety known as "soft top boots," have good wear-resisting quality and will keep their shape beyond the most sanguine expectations

New evening slippers show a modified form of the new last, in which the squaring of the tip is barely perceptible. The slippers at the left are of black satin; those at the right, of silver and gold brocade

For afternoon wear, there is a new boot which is of black satin and patent-leather or all gray satin. The afternoon boots at the right are of taupe leather and glazed kid. The walking boots are of calf

A very smart patent leather pump for formal afternoon wear shows the unmodified form of the new last, very long, slim, and square-toed. Buckles and a brown leather boot also appear; from Hanan

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Coat No. T3979; Skirt No. T3980. On a coat which features the raglan sleeve, the back is cut in one with the belt and commodious pockets

THE patterns on this and the following pattern pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

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Coat No. T3969; Skirt No. T3970. Now that some of the suit coats are longer, they can be made of velveteen or duvetyn and worn with frocks

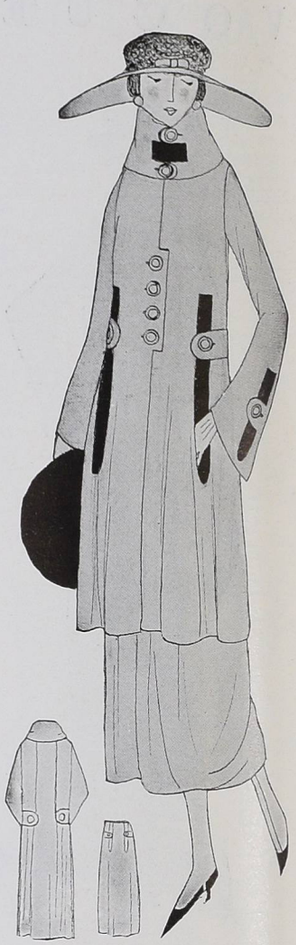
(Right) Coat No. T3913; Skirt No. T3914. In tweed or cravanette the serviceable norfolk is a favourite, especially if cut with the new straight line

(Left) Coat No. T3967; Skirt No. T3968. The straight back, as well as the new collar, is a noteworthy feature of this long-coated suit

(Right) Coat No. T3916; Skirt No. T3917. The open side panel, the novel treatment of the fulness, and the collar, are to be noted

Coat No. T3941; Skirt No. T3942. The waistcoat is a feature of the autumn suit, and this one may be of either contrasting or matching material

Coat No. T3937; Skirt No. T3938. This suit has a straight front and the peplum has a second trimming line to give the effect of two peplums



Coat No. T3939; Skirt No. T3940. A novel idea is to have the pocket inserted and faced with velvet which will contrast in color with the suit

Coat No. T3987; Skirt No. T3988. The belt and underarm are cut in one section, resulting in a slim and becoming line

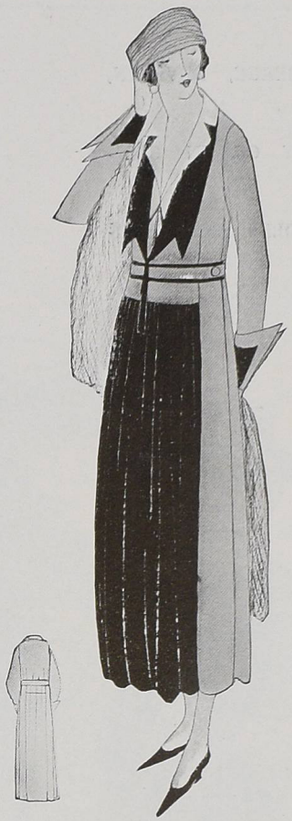
(Left) Coat No. T3762; Skirt No. T3763. A way to achieve pockets is to cut them in one with the side sections and turn them up

(Right) Coat No. T3551; Skirt No. T3552. The unbroken line of the front panel of this coat ensures a tall slender silhouette

Coat No. T3684; Skirt No. T3685. Checked tan and blue duvetyn, combined with plain duvetyn, fashions this suit

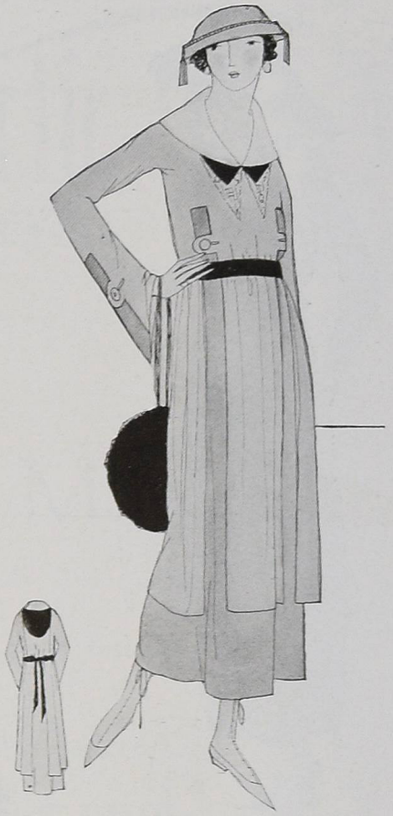
THE UNDIMINISHED VOGUE OF FUR AND THE PERSISTENCE OF POCKETS RECONCILE WOMEN TO THE RIGOUR OF WINTER

Frock No. T3965. The belt and the tunic of this coat are cut in one piece to ensure narrow hips; the skirt is straight



Frock No. T3960. This frock has the lines of the redingote, and is particularly smart for duvetyn in gray with blue satin

Frock No. T3930. For greater variety, two unusual collar designs, equally becoming, are included in dress pattern



Frock No. T3945. Over the black satin underdress of this frock is a blue serge overdress cut in one with the tunic

SIX WAYS, AND EACH A SMART WAY,

TO ACHIEVE THE STRAIGHT SILHOUETTE

ARE REVEALED IN THESE ONE- AND

TWO-PIECE FROCKS FOR AUTUMN

Waist No. T3918; Skirt No. T3919. A smart basque is in black satin and has a trimming of quilted machine-stitching

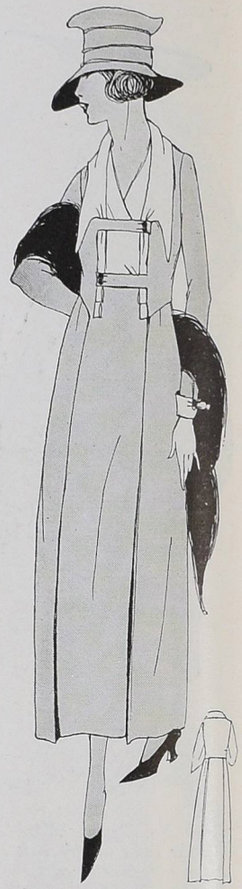
Frock No. T3972. This satin frock has machine stitching for trimming, and the belt is cut in one with the front gore

AUTUMN FROCKS ARE OF SERGE, DUVETYN, OR SATIN, USED SEPARATELY OR IN COMBINATION, WITH CLEVER GIRDLES AND VESTS

Frock No. T3923. A black satin frock has an ivory velvet collar and its surplice front is bound with ivory velvet

Frock No. T3922. A back as interesting as the front and the deep vest effect make this frock an exceptional one

Waist No. T3985; Skirt No. T3986. A coat frock with a separate coatee and a panel skirt is distinctive



Waist No. T3925; Skirt No. T3926. This is a coat frock with the strap fastenings of the coat cut in one with the side fronts

Frock No. T3864. The side gores of this gown, cut in one with the belt, ensure the narrow slim silhouette

Waist No. T3983; Skirt No. T3984. A new way to cut a kimono waist in one with the girdle is shown here

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THE TALE OF THE PARIS OPENINGS

(*Continued from page 52*)

normal waist-line, or much higher than that; and the girdle may be of any desired width, from a mere "shoe-string" to a wide draped girdle. Whatever the width of the girdle, however, no matter where it is placed, the effect is always easy and loose. It is almost safe to say that there is not a tightly fitted frock in Paris.

As to tissues, there is much of the Rodier duvetyn, cachemire d'Inde, jersey, and all the thick, soft jersey tissues, serge, cheviot, and a great deal of bure. Everywhere we see checked stuffs—the inch-square check is a favorite—in unexpected colourings. There is much velvet, combined often with some woollen tissues; much embroidery of different sorts is also to be seen and, in some houses, much fur.

THE JENNY COLLECTION

Among the two hundred gowns which form the Jenny collection, we find narrow, straight, knee-length, tailored coats with cache-nez collars of fur and the narrowest of narrow skirts. Straight as a plummet from shoulder to heel falls the Jenny *tailleur*. The skirt is quite untrimmed and is not more—perhaps less—than a metre wide. These long straight coats are banded at the bottom with fur in the form of one wide band or two or more bands of different widths. They are quite unbelted, and the long straight sleeves are banded with fur at the wrists. Of dull green velours de laine is "Espoir." The long straight coat is widely bordered with castor. A band of castor also edges "Venitienne," at the lower left on page 51, a long, straight, coat-like tunic of corbeau velvet over a narrow skirt of the same tissue. This tube-like tunic is open, from the throat to the encircling band of castor at the hem, over rare Venetian lace, banded across the corsage with gold lace. The picturesque cache-nez collar of fur hides the chin completely, but this collar may be turned down if desired.

"Dianette," at the upper right on page 52, is a pretty frock of corbeau velvet, with the short blouse-tunic embroidered with gray beads and trimmed with gray fur. Gray tassels fall from the lower edge of this short tunic, which is round at the neck, where it is untrimmed; a bit of the bare shoulder shows between the top of the blouse and the gray fur ruff which is worn like a tight collar about the throat.

Gilets of brocaded satin or heavy *point de Venise* lace are worn with some of the Jenny *tailleurs*. Some of the jackets are semi-fitted to the waist and flare in pleats below, being longer in the back than in the front. Very pretty is "Bois de Rose," a delicious dull rose velvet *tailleur*. The coat falls straight just to the hips, where the pleated coat-skirt is attached. This skirt falls in a spreading flare to a little below the knee in the back and is rounded upward and rather short in front.

Many Jenny models show the wide flatly draped girdle which is tied in a Japanese bow in the back. There are a great many tunics and many apron tunics, often fur-edged. Nearly all jackets and cloaks are topped with the cache-nez collar. There are several black and white and black and gray satin and velvet frocks which are charming; and there are many evening frocks showing the jupe-culotte. In fact, the jupe-culotte is a feature of the collection, and the models are smart and pretty. "Niagara" is a frock of rippling moonlight in the form of blue and silver lamé tissue, draped and furnished with pantalettes of white mousseline trimmed with gold lace and pink roses.

BELTED CHEMISE AND UNBELTED FROCK

Many of the Jenny models are belted chemises, having the straight top section attached to the hips and belted closely at the normal waist-line with a narrow belt. The skirt is attached in an odd way, so that the line of the seam droops to a rounded point in front and back and rises high on the hips.

Very striking is an unbelted frock, not a true chemise for it is slightly fitted to the figure, not a princesse frock for it is much too loose. Trimmed with braid, subtly smart in its severity, this frock is very interesting. And in regard to the collection of Mme. Jenny, if the gentle reader has not at this moment in her wardrobe a version of "Ma Chérie" (at the lower left on page 52), Jenny's famous black velvet model, trimmed with white satin and buttons of brilliants—well, so much the worse for the gentle reader! A. S.

TERMS LANVIN MADE *with* WINTER

(*Continued from page 55*)

of brown cheviot, with a three-quarters jacket fashioned with many seams. An ostentatious white waistcoat renders this frock exceedingly smart and desirable. "Chevreuse" is a street frock of black satin with a half-length coat widely bordered with caracul. This coat is in shape a smock, also, and is drawn on over the head and girdled with a black satin belt.

OF SLEEVES AND WAIST-LINE

Not least in importance in the Lanvin collection are several picturesque frocks in black and white, of velvet and satin. "Dante" is particularly good. The new wide sleeves are very pleasing. Straight to about the elbow, some of these sleeves have the lower part made of velvet or some contrasting tissue, in the form of a shallow puff, pleated or shirred on to the upper section and gathered close about the wrist. The Lanvin waist-line is usually normal or just a trifle above that point. Several of the frocks are trimmed with leather, black varnished leather, in some instances. One odd beige frock is outlined with leather about the seams of the semifitted corsage section, including the crosswise seam at the hips where the skirt is attached. It is buttoned down the middle front with black buttons, and the high collar is topped with a sort of cuff of beige stuff which flares closely about the face.

Several exquisite smock-like frocks for children are shown by the Maison Lanvin, as well as a number of the most adorable *robes d'intérieur* ever seen in Paris. With each of these indoor frocks is shown a bonnet of the most charming sort. One, a dainty little affair of light blue crêpe and pink roses, with a blue crêpe bride, is adorned with a "peak" of crêpe,—and the peak, instead of shading the eyes, falls over the nape of the neck.

Another is a "skeleton" cap of black velvet,—made of flat half-inch "ribs" of velvet rising from a black velvet bandeau with a ribbed top fitting the head closely. This odd cap appears also in gold tissue and in blue velvet. These room gowns are girdled across the front only, and the sides and back fall straight and loose.

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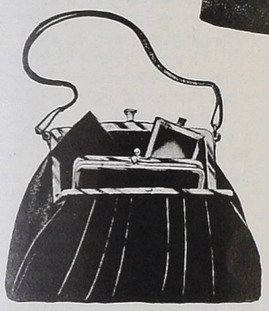
No. 1.— Handsome and distinctive rich Bengaline Silk, ruched, as illustration. Heavy tortoiseshell mount. Lined Champagne Corded Silk, with mirror in pocket. In Navy, Black, and Tête de Nègre. 65/9

No. 2.—Novel shape in Grey Velvet Calf, opening each side of handle and centre frame, lined Maize shade Moiré. 49/6



No. 3.—Fine Seal Morocco, Black, lined to match; centre pocket, and fitted with purse and mirror. Silver-plated mount with novel fastening. 55/9

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The Bernese Coatee

is made not only of brocaded and beaded Ninons and Chiffons, but of plain Chiffon in delicate colours, with great Bows of harmonizing satin ribbon at the waist. This material permits the dainty Camisole to play an important *rôle*. A particularly charming Coatee is made of pale blue Chiffon, with a golden yellow ribbon and gold beads on the edge. The Camisole is made of Crêpe de Chine, with lace and ribbon embroidery as decoration. It is delightful for dinner at a hotel, when travelling, or at a restaurant.

For older ladies there are special shapes and colours. There is nothing so attractive to freshen a *passée* evening gown, or to cover a neck cut too low for the present moment, or to be worn with the separate skirt.

Coatees from 49/6

THRESHER'S

5 Conduit Street, W. 1

Almost on the corner of Regent Street

The "Sandwiche," 20 Guineas.

You could not invest 20 Guineas to better advantage

THIS beautiful Seal-dyed Coney Coat represents a really sound investment at the moderate price we are offering it—20 Guineas. A little later in the season a similar Coat will cost you anything from £6 to £10 more. The Coat illustrated is 48 inches long, the skins are of the finest quality, and the huge collar—which can be worn up or down—is of best Skunk-dyed Opossum.

Make sure of your Bargain TO-DAY — to-morrow may be too late.

Peter Robinson's

OXFORD STREET · LONDON · W.1.

Peter Robinson Ltd.

By Special Royal Warrant to Her Majesty Queen Alexandra

By Special Royal Warrant to H.M. the Queen of Norway

ROBERT HEATH'S
(OF KNIGHTSBRIDGE)

Riding Coat and Breeches of extreme and correct cut and smartness. In various materials, from **11½ Gns.**

White Silk Shirt, with high black satin stock, suitable for summer riding, **38/6**

Pliable White Felt Hat, light and cool, with shady brim. Price **38/6**

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Fittings by Appointment in the new Show-rooms opened for this purpose

ROBERT HEATH Ltd.
37 & 39 Knightsbridge S.W.1.
(*ONLY ADDRESS*)

Wear a
'Mayflowa' Model

the stamp of the Gentlewoman, and you will appreciate the luxury of a perfect-fitting Shoe, one which gives readily to every movement of the foot.

Our Branches are now stocked with the new Summer styles, and ladies are invited to call and inspect them.

WM. ABBOTT & SONS, Ltd.
(PHIT-EESI)
54 Regent Street, W.
(*Opposite Swan & Edgar's*)
131A Queen's Road, Bayswater, W
239 Brompton Road, S.W.
121 High Holborn, W.C.
98 Kensington High Street, W.

The Patent Buckle Court, 29/11 Also in Black, Grey, and Nigger Suède, **32/6**

'Mayflowa'
SHOES

AS SEEN *by* HIM

(*Continued from page 73*)

Apropos of Victorian usages, I have just picked up in the library an old book of the vintage of the beginning of the twentieth century—just before Edward came to the throne—in which an Englishwoman gives some quaint advice on manners and morals. Although we may smile over its sentimentality, there is a lot of good in it, and much which might well guide us these days. "If you are merry," says the writer, "go to a man. If you are sad, go to a woman. If you want counsel, go to a man. If you want sympathy, go to a woman. If you want assistance, go to a man. If you want sacrifice, go to a woman. If you want the aid of an hour, go to a man. If you want the aid of a lifetime, go to a woman." Again she says: "Do not remember having known Mrs. or Miss So-and-so years and years ago, when they were little girls; you should never remember meeting any woman further back than five years. Do not call any girl but your sister, cousin, sister-in-law's sister (what a peculiar exception—so very English!) and one or two similar close connections, by their Christian names. Do not discuss matrimonial scandals with a woman, or encourage her to say spiteful or coarse things, and then go and laugh over them with some man friend afterwards. Do not praise a woman's appetite, good health, or good preservation. Do not talk dress or children to women, for you will only show your ignorance, and bring down silent contempt upon your head. Never repeat to one woman the confidences of another. Do not, with your little courtesies of speech, forget little courtesies of manner. Rise when a lady gets up and speaks to you. Stand all the time she is talking and standing."

THE LAWS OF COURTESY

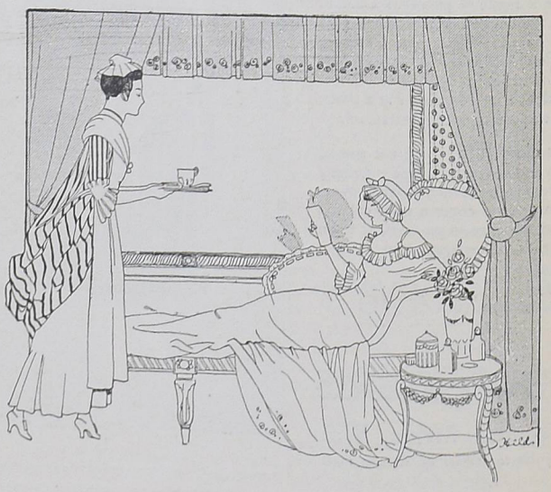
Now to this I would add the primer rule that a man should always rise when a woman enters a room and likewise when she leaves it; in other words, a man should never remain seated while a woman is standing. In *la vie intime*, a woman will sometimes say, "I am going in and out all the time. Please do not rise." But all the same she likes the courtesy. I also could add that a man should never sit cross-legged in the presence of a woman,—another primitive rule almost obsolete now. And I would add, upon looking at some of the snap-shots of members of our fashionable set, that girls and young matrons are not at all averse to being snapped in such a position, with a stunning, if somewhat shocking, exposure of stocking and limb.

The Victorian ladies—they were always called ladies at the era of this little book—did not smoke in public, nor did they dance with abandon, nor did they imitate the manners of life below stairs. I am really hoping that the military regime may mend some of these abuses. It has done away with the silly ass and the effeminate fool of the tame cat order. Women are calling, now, for the primitive and manly man.

THE SWING OF THE PENDULUM

However, we still further offend against our good author's maxims. She goes on: "Because a girl or woman may be foolish or low enough to talk slang, introduce doubtful topics, indulge in doubles entendres, it is no palliation for a man to respond in a similar strain, and no genuine gentleman would do so." I heartily agree; but I fear that, in this age of emancipated woman, we should be voted bores if we followed this advice. How old-fashioned and yet how refreshing are these admonitions: "To every woman a man should talk with respect, because his mother was a woman. To every girl as he would like other men to talk to his sisters. To every engaged girl as he would wish other men to speak to his fiancée. To every wife as he would desire other men to converse with his wife." Does not this sound like the Bible! Yet how heartily should we indorse every word of it. But do we practise it? I am really a believer in cycles. Fashions return again and again, in some modified form. After great upheavals, we grow coarsely lax, just as our ancestors did in the days of Queen Anne and afterward during the Reign of Terror—then comes a sudden reining-up. All the same, I am not yet, thank goodness, one of those fossils who hold up horror-stricken hands at the independent ways of the modern woman. If it were not for these same independent ways, the mighty work that English women are doing in this war would be left undone.

One last quotation, and I will put aside the little book and consign it to its library shelf, where it has been unopened for ten years: "A man of good birth and of wide experience once said to me: 'Put me in a perfectly dark room full of all sorts and conditions of individuals, and just by the difference in their intonation I could pick you out the gentlepeople.'" Quite true! McDowell, the composer, made his pupils stay in one room while he went in another and struck a chord on a piano; and he made them tell him in what key it was and of what notes it was composed. A young man may have picked up certain tricks of voice and speech in the good democratic companionship of the camp last summer. Be careful, however! I can always place a man or a woman by the way he or she pronounces the simple phrase, "At all."



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JUMPER BLOUSE

In Plain and Floral Crêpe de Chine

No. B37.

Price - - 73/6

Only the best materials are used in the production of our garments. The designs are exclusive and the finish unequalled.

Roland & Rivkin,
Limited.

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One-Drop Perfumes

I always carry a bottle in my Sachet

because a single drop does so much—is so lasting and refreshing—with each of the thirty-seven varieties absolutely true to its flower, whether Lilac, Lily of the Valley, Narcissus, Opoponax, Violets, or, indeed, any of them.

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ECONOMY IS OUR MOTTO AND YOUR DUTY.

FUR RENOVATING CO. *(Corner of Bow Lane—first floor)*

58 CHEAPSIDE, LONDON E.C. 2

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THE
OFFICIAL LAWS of PIRATE BRIDGE
PRICE ONE SHILLING
From VOGUE OFFICES, Rolls House, Bream's Buildings E.C.

PERSONAL ATTENTION TO EVERY CLIENT

Wave increased by Sea Bathing, Hot Baths, Turkish Baths, etc.

NO MORE FRIZZ.

Natural Wavy Hair is the just claim of the MAISON EUGÈNE.

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inventor of Eugène's new scientific process of permanent Hair Waving (two patents applied for).

No hair is rewaved by my process, and the new growth is waved from every six to eight months.

GUARANTEED TO PRODUCE LARGE SOFT WAVES BY ABSOLUTELY HARMLESS PROCESS.

Ladies whose hair will not permit of permanent waving, on visiting the Maison Eugène, will be able to inspect the new and wonderful Parisian Toupet Parting, which is marvellous in its naturalness. Same can be sent on approval.

Write for descriptive Catalogue, or call and interview M. Eugène.

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Telephone: 1387 Paddington. One minute from Lancaster Gate.

By Appt. to H.M. the Queen.

Lingerie Originations in Distinctive Styles for Individual Customers

ONE of the loveliest of the Thresher sets of Lingerie is made of white Crêpe de Chine, with a great deal of Valenciennes Lace in Camisole, Knickers, Chemise, and Nightgown. Blue bows supply the fastenings. Other colours and materials are used in the same design, and there are many other forms equally becoming.

4½ Gns.

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Trousseaux & Outfits for India.

A large selection of garments, both attractive and durable, may be seen Crêpe Flannel Pyjamas and Nighties, and "India" Gauze Combinations, for wear in the Colonies or at home, are also Thresher specialities.

THRESHER'S

5 CONDUIT ST. W.1.

Almost on the corner of Regent Street.

PREMET'S TRANSLATION *of the* MODE

(*Continued from page 56*)

In one case, the top of the frock is made of tête de nègre satin embroidered with gold, while the skirt is of red cloth. In another, the top is of brilliant red velvet embroidered with paillettes above a dark blue serge skirt which is attached to the top in the Premet fashion at the hips. Again, the entire frock sketched at the lower left on page 56 is made of dead gold duvetyn in the same fashion, with the top sewn to the skirt at the hips. The skirt is embroidered with black thread in an odd design of circles, the frock is girdled narrowly with black ribbons, the sleeves are long and piped about the wrists with black satin, and the collar is of otter above a single rever of black satin. This rever may be spread flat across the chest, closing the frock snugly about the throat, or it may be thrown open, as desired. Many of the Premet frocks show this feature of a rever which may be fastened flatly across the chest or turned back in true rever fashion at the fancy of the wearer. The frock worn by Mme. Renée herself on opening day, sketched at the upper left on page 56, shows this rever, faced with grège moire, like the turned-back portion of the girdle. The skirt is embroidered with grège silk, and the frock itself is of black satin, with the long corsage section, the "wrapped-over" skirt, and the narrow ribbon knotted on the side,—all the smart touches that make the Premet frock what it is.

SOME VAGARIES OF THE REVER

"Mouche," a charming frock of blue velvet and black satin, is sketched at the lower right on page 56. In the sketch, the rever is shown dropped across the front, but it may be carried up and knotted securely on the left shoulder if desired. The frock "Narzika," sketched at the upper right on page 56, is shown with the rever buttoned high at the shoulder, but the two buttons may be undone and this rever turned back like the other. The coat worn with it is sketched in the middle of that page. This rever is only one of the many happy ideas which Mme. Renée has embodied in her winter frocks. The narrow ribbon girdle is adorable. Why has no one thought of it before? The new, mildly spiral skirt is so pretty that we shall all wear it. The frocks are so delightful, the cloaks so graceful, and the huge fur collars so smart that we shall be compelled to order them whether we will or no.

Remarkable in colour and tissue combinations are the Premet frocks. A street suit of violet velvet is collared smartly with golden duvetyn, the duvetyn which Rodier makes this year in so many exquisite shades. A cloak of tête de nègre satin is broadly collared with Rodier's brocaded jersey in brown and warm yellow. Black and gold satin and duvetyn are featured in many frocks. A black velvet evening cloak with an immense collar of otter is fronted with exquisite blue velvet, a sort of full-length gilet, which is half hidden by the ample "exterior" of the wrap.

"PETIT DINER" FROCKS AND LINED GIRDLES

A black satin frock, one of the many frocks for *petits diners* which take the place this year of evening frocks in the collections, is combined effectively with brilliant cerise velvet. This velvet forms the lining of the wide black satin girdle, which is knotted on the side, so that the velvet shows here and there in the turned-back folds. Mme. Renée has made much of the lined girdle of late, notably in her famous black and gray model of some weeks ago; but none were so successful or so pretty as these shown in the winter collection. Many of the Premet sleeves are little more than elbow length. Long sleeves at this house are close fitting, and the tunics are straight, like the tunic in "Mouche." Mme. Renée makes much of a very wide silk braid; in gray this braid forms the front of the corsage section of one black satin frock; in another instance, the entire corsage is made of it. In the latter case, the braid is of rose silk, embroidered with dark blue thread, and the skirt below is of blue serge.

The EYES *of* MARTIAL *et* ARMAND

(*Continued from page 62*)

rather wide. Many of the evening frocks are almost chemise in form—in the case of the gown at the top of page 62, second from the left, a broad Watteau-like panel of black velvet falls from the shoulders—and they are usually very loosely girdled. There are no long skirts in the Martial et Armand collection, although many short evening frocks are completed with long narrow trains of lace, silk, or pailletted tulle.

Martial et Armand feature the one-piece frock of jersey, which is to be worn under enveloping cloaks of velvet, velours de laine, and satin. And, by the way, many of the smartest cloaks shown by this house are made of black or tête-de-nègre satin extravagantly trimmed with fur. Other cloaks are a gorgeous cloak of royal purple velvet and ermine, a rich manteau of gray velvet brocade trimmed with gray fur, and a very jolly short manteau of gray satin, loose, straight, and wide-sleeved, embroidered all over with gold thread and silks in soft rich colours. This is collared—a *cache-nez*, of course,—with gray rabbit striped with petunia velvet. "Atlantique", as this manteau is called, is worn over a blue satin frock which is altogether charming.

As to the one-piece frocks of silk jersey, none is prettier than "Mongolia," a rosy mauve jersey combined with violet jersey and embroidered with violet silk. There is a very pretty, simple, gray jersey frock under a biscuit-coloured velours de laine coat trimmed with gray fur, and this is christened "Précieuse". "You-you", sketched at the upper left on page 62, is an odd little straight frock with a skirt of black velvet topped with squares of gray and red embroidery applied judiciously at intervals to break the line about the hips where the black skirt meets the plaid top section. "Pershing," at the lower right on page 62, is an odd frock of black velvet sleeved with black mousseline, with square panels of black and white cheviot in inch-big checks set into the skirt low on each side. The coat is made entirely of the checked tissue trimmed with black fur; and the frock underneath is further trimmed with white *broderie mousse*. This odd embroidery trims several of the models of the house. "Torpedo", is a cloak of brilliant green velours de laine with a green *cache-nez* collar finished with vivid yellow at the ends, and this yellow velours is embroidered with mossy green.

Of all the Martial et Armand collection, the cloaks and the evening frocks charm us most; but when we think again, the afternoon frocks charm us more.

Madame Helena Rubinstein

Maison de Beauté Valaze,

24 Grafton Street, Bond Street, London W. 1.

THE

SUMMER COMPLEXION TREATMENTS

outlined below are confidently recommended by Madame Helena Rubinstein, whose knowledge of matters appertaining to Beauty Culture is supreme, whose skin remedies are incomparable for purity and efficacy, and whose treatments have upheld the high standard of beauty in England and the Colonies during the past 20 years.

SUNBURN, FRECKLES, AND TAN

are removed, and the skin made clear, soft, and charmingly fresh by using the Valaze Beautifying Skinfood (4/6, 8/6, 21/-). As an outdoor skin protection Baume Verte proves of inestimable value, preventing roughness and discoloration (5/6, 10/6).

GREASY, SHINY SKIN.

Valaze Liquidine (5/6, 10/6, 21/-), is an unfailing remedy. It thoroughly cleans the skin, and gives it a charming appearance when applied, at the same time gradually correcting excessive secretion of the pores. Valaze Soap and Voskpasta (each 2/- and 3/6), used in conjunction when washing, also strongly recommended.

TENDERNESS AND IRRITATION

quickly remedied by Baume Blanc (5/6, 10/6). Excellent for sun-blisters, spots, pimples, summer rash, etc. It heals, whitens, and soothes.

THINNESS OF FACE AND NECK.

Splendid results obtained by massaging daily with Valaze Tissue Food (5/6, 10/6), preferably by means of the unique Valaze Massage Apparatus (15/-, 21/-).

MASSAGE.

Face Massage with a Valaze Massage Roller, 6/6, is a sure and simple remedy for lack of tautness, lines and wrinkles, and general want of "tone" of the skin; also a wonderful preservative and enhancer of the beauty of the face. Directions for use accompany each Roller.

DOUBLE CHIN.

At first signs of the trouble Valaze Reducing Jelly (5/6, 10/6) should be resorted to. This restores beauty of line to face and throat.

Full descriptive lists of the Valaze Complexion Remedies sent on application. Free consultations daily, also advice given by post.

Exclusive treatments given at the Maison de Beauté Valaze for remedying deep facial lines, "crowsfeet," double chin, loss of contour, warts, moles, superfluous hair, blackheads, discoloration, etc., etc. Special skin-clearing and lesson treatment at 10/6.

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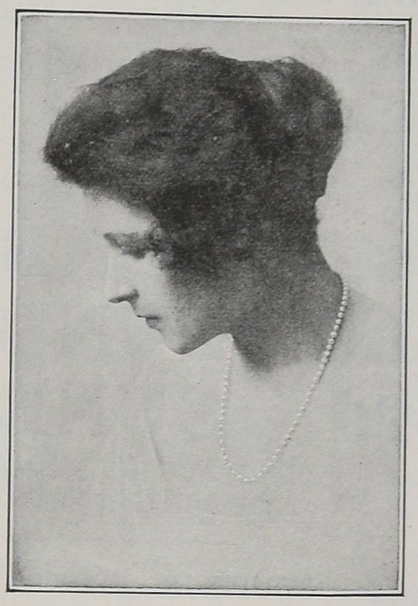
Can you tell a Genuine Pearl when you see one?



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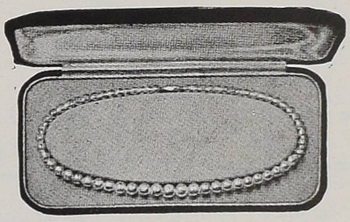
CIRO PEARLS—A New Scientific Discovery.

The most wonderful reproduction of genuine pearls ever brought before the public—Pearls which possess the identical weight, sheen, and orient of the genuine pearl, but at a price that is within the reach of the most modest purse.

In order to convince the public of the superiority of Ciro Pearls over all others, and also to prove to you that experts are deceived by them—



This is a faithful reproduction of a Ciro Necklace with clasp, encased in a beautiful étui of grey and gold, **£1 1 0**

We will send you a Necklace, a Ring, or a Pair of Earrings of Ciro Pearls on receipt of **£1 1s. 0d.**
Wear either for a week.
Compare them with the finest of genuine pearls or the highest priced artificial pearls.
If you are not satisfied, or if your friends can tell it is not real, return it to us and we will refund you your money in full.
We intend that our discovery shall revolutionize the pearl industry, and render unpatriotic and extravagant the purchase of genuine pearls or high-priced artificial pearls.
Years of research have made it possible for us to produce a pearl necklet at £1 1s. 0d. that is equal in every respect to a genuine necklet costing perhaps £500.

Booklet sent on request.

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Motor Dust

Colds in Winter or Summer are the result of one or two causes—either the vitality is lowered, or certain susceptible parts are inflamed and weakened. In either case the ground is prepared for the attack of hostile microbes which constantly swarm everywhere.

Dust is the most common cause of "summer-colds," and everyone who encounters much of this irritant should be prepared against microbe attacks.

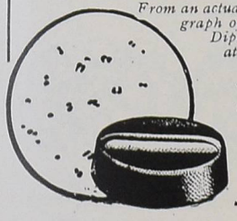
EVANS' Pastilles

are an efficient precautionary measure against trouble from all microbes which attack the mouth and throat.

Trench Odours EVANS' PASTILLES are splendid for preventing the unpleasant effects resulting from Trench Odours, and our soldiers should be well supplied.

Obtainable from all Chemists and Stores—or Post Free from the Makers. **Per Tin, 1/3**

Evans Sons Lescher & Webb, Ltd., 56 Hanover Street, Liverpool.



From an actual microphotograph of the Bacillus Diphtheriæ taken at our Runcorn Laboratories.

WARNING. See the Raised Bar on each Pastille—this is your safeguard.

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TRADE MARK

GANESH Hair Treatment

TRADE MARK

ABSOLUTELY RELIABLE HOME TREATMENT FOR FALLING HAIR.

Removes all dandruff, promotes the growth, prevents greyness, and makes the hair bright and glossy.

A CLIENT WRITES:

DEAR MADAM,—I find your hair tonic splendid. Since using it, my hair, which looked so thin and faded, is now quite abundant, with a lovely gloss. I shall be everlastingly grateful to you for the improvement in my appearance. I am, faithfully yours, ———.

(*Original of above and other testimonials can be seen.*)

A Perfect, Proved, Reliable, Safe Treatment to be used in your own home.

Frangipani Hair Tonic and Barocarpine Ointment, comprising the complete treatment, 15/- inclusive.

ADAIR GANESH ESTABLISHMENT

92 NEW BOND STREET (Oxford St. End), LONDON W. Also PARIS & NEW YORK.

Telephone—GERRARD 3782.

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MAKERS OF BABY-CARRIAGES FOR OVER 70 YEARS TO MOST OF THE ROYAL FAMILIES OF EUROPE.

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"RADIOR"

Restorer for Grey or Faded Hair.

Contains no colouring matter and is *not* a Dye.

Acts direct on the Pigmentary Glands, causing them to resume their functions of supplying colour to the Hair Roots in the Natural Way. Absolutely restores the Natural Colour to Grey or Faded Hair, bringing back the appearance of youth. The restoration commences at the first application, but the change being gradual the use of a Restorer cannot be detected. Your friends will notice your improved youthful appearance but will not know the cause. Acts beneficially to the Health of the Hair, keeps the scalp free from dandruff, and produces a silky gloss.

On sale at **Harrods, Selfridge's Marshall & Snelgrove's, Barker's, Whiteley's, D. H. Evans', Army & Navy Stores, and Boots, THE Chemists,** all Branches. Price **5/9** per bottle; Double size **10/6**; or post free from the Radior Co. 167 Oxford Street, W.1.

Also the famous "Radior" Vanishing Cream for day use, and Peau de Velours for night use, guaranteed to contain actual Radium, **5/9** per jar.

This advertisement which appeared in 1912, is inserted to remind you of a Sunbeam performance that has never been equalled by any car.

"'Twas a famous victory"

GRAND PRIX RACE

JUNE—1912

(THREE LITRE CLASS)

1st SUNBEAM
2nd SUNBEAM
3rd SUNBEAM

DISTANCE ... 956 MILES
AVERAGE SPEED 65 M.P.H.

COUPE DE RÉGULARITÉ

WON BY SUNBEAM TEAM

Note THIS WAS A SCRATCH RACE—NOT A HANDICAP

"Beyond doubt, the greatest feat in the history of motor racing."—*Illustrated London News.*

THE SUNBEAM MOTOR CAR CO., Ltd.
Head Office and Works: WOLVERHAMPTON.
Manchester Showrooms: 112 DEANSGATE.
London and District Agents for Cars: J. KEELE, Ltd. 72 New Bond Street W.

"Just the very thing."

A FEATHERWEIGHT SILK WATERPROOF

At a light price.

A client writes:—"It is quite the nicest thing of its kind I have ever seen."

Elvery's Exclusive Spécialité, "Featherweight" but Stormproof. Colours: Fawns, Greys, Mole, Green, Navy Blue, and Black. All sizes at the very moderate price of **47/6**. No. 2 Model, with silk-lined body, **58/6**. Envelope Cases to match, **3/6**. Hats can also be supplied at **10/6**. "Acclaimed the acme of waterproof production."

All sizes ready for Immediate Wear. Coats on Approval. Patterns by Return.

Elvery's Estd. 1850. Ltd.
31 CONDUIT ST. LONDON W.1
And at **Elephant House, Dublin,** and **Cork.**

JUST OPENED

Raie et Cie.

65 HAYMARKET
S.W. 1

The Woman's Shop of London

where Ladies can Dress smartly to suit their pocket, Be coiffured manicured, and Massaged,

also be

Completely fitted out from head to foot in original style, all on the premises

THE LAST WORD

(*Continued from page 92*)

with uppers of soft-finished leather.

A very well-cut and good-looking Oxford is illustrated at the left in the sketch in the middle of page 92. It has a comfortably low heel, which is yet not a flat heel. The lines of the shoe are very good. In the middle of this same sketch is shown a pair of staunch leather tramping boots with wing tips and rubber soles, and at the right is a black boot with a top of faun cloth, a model which is correct for morning wear. The riding boots illustrated at the right on that page are higher than the regulation riding boot and, although they are a soft top boot, they will keep their shape satisfactorily.

Some interesting new stockings are shown at the left on page 92. They are of lisle thread, silk-plated, that is to say, they are silk on the outside and lisle inside. They have the advantage of being far more serviceable than the average sports stockings, and they are also less expensive. They may be had in a variety of colourings and in black and white. At the left in the sketch at the top of page 92, is a gray sports stocking, white-spotted.

Next to the sports stockings is a blue silk stocking striped with lighter blue, and third in the row is an open-work black stocking which, while not new, is very attractive. With a black patent leather pump this sort of stocking looks exceedingly well. The light stocking, fourth from the left, is of heavy white silk with a design in black, dull blue, and yellow, and the stocking at the right of that is of black silk with an open-work clock. Third from the right is a black silk stocking which is embroidered a bit and has lines of open-work in hemstitched effect; this stocking is new and distinctive. The stocking second from the right of the drawing has an allover openwork instep. The gray silk stocking at the extreme right is mottled with blue and has vertical stripes of blue, one heavy and one light, running up to a point above the ankle.

SEEN *in the* SHOPS

(*Continued from page 91*)

lacquered leaves cling closely about the crown.

The one-piece frocks have made the collar and cuff sets an important factor in dress. A new material which is most effective when used with winter dresses is petuna, which gives somewhat the effect of striped velvet, and which is easily laundered. The collar and cuff set at the bottom of page 91 in the middle is of petuna, piped with the same material, and it is cut so that it may open in a deep V to the waist-line. It may be worn either with a little vest or with surplice waists. Large eyelets with dots on either side are hand-embroidered at intervals around the collar and cuffs. The collar may be purchased separately if so desired.

The large black velvet mushroom hat worn with this set has large alternate square and round motifs done in cobalt blue worsted on the wide brim, which is faced with blue panne velvet. The top of the crown is gathered; and above the grosgrain ribbon, which ties in a loose bow, is a ridge which extends out from the crown.

DAINTY NECKWEAR IS NECESSARY

Organdy and net form an attractive combination in the set sketched at the upper left on page 91. The fluting and outer ruffles are of net set on with hemstitching. The collar rolls high up in the back, and the rounded shape of the outer edge is both youthful and attractive.

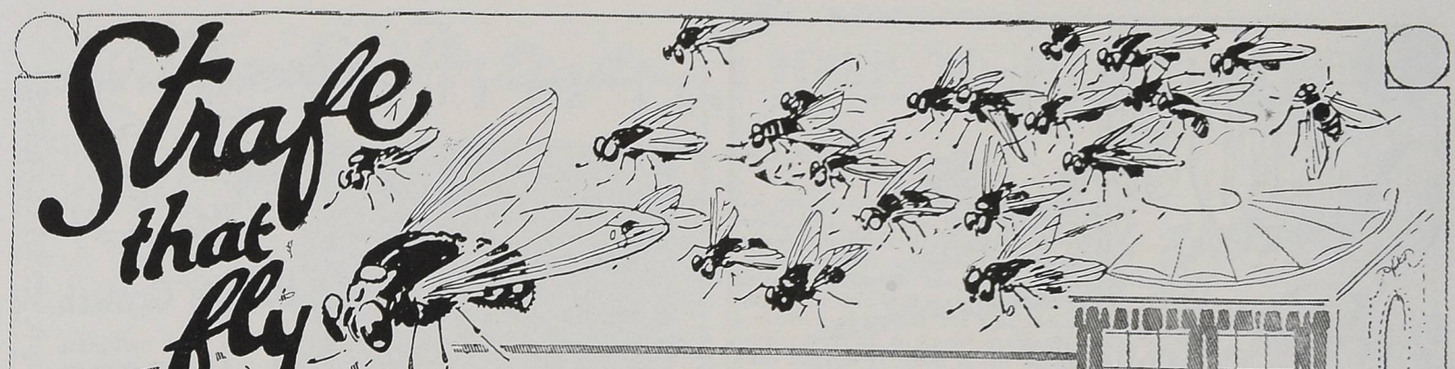
A soft velours hat which can be twisted to any becoming angle is worn with this set. It may be had in a variety of colours, and the narrow ribbon lacing in the crown is a novel feature. The outer edge of the brim is bound with ribbon on the same shade as the hat itself.

For inexpensive neckwear there is nothing as attractive as the simple tucked vest and collar. In the sheer net guimpe sketched at the upper right on page 91 the fine tucks run horizontally on the collar, while vertical tucks on the vest show through in an attractive cross-barred effect. The edges are finished with picot, and the guimpe fastens with pearl buttons.

The tam o' shanter hat appears each season in varied forms, and a modified development of it is shown with this vest. Two rows of shirring close about the head give this hat a daring flare which is accentuated by the picot knot at one side. It is of velvet, and may be had in dark brown, blue, unusual purples, and black.

NOW WE HAVE A BLOOMER-UNDERSKIRT

The recently designed "pettibocker" is a knickerbocker with almost the appearance of a petticoat. To many women who have desired the freedom of the long bloomer, but objected to its appearance when the skirt was lifted, this comes as a welcome solution of their problem. A bloomer section, attached to the inside of each long straight section of the outside part, is held in place at or below the knee by an elastic band which helps also to keep the outer section in place. Over this fall the ruffled trousers, giving almost the appearance of a skirt. Coming as it does in a light and in a heavy grade of Jersey silk, and in practically all colours, as well as in black and white, it suggests itself for many sports purposes, and is also good for street wear. With the slender silhouette again in vogue, the smart woman faces once more the problem of choosing suitable underclothing, and in this emergency the "pettibocker" promises to be both useful and agreeably feminine.



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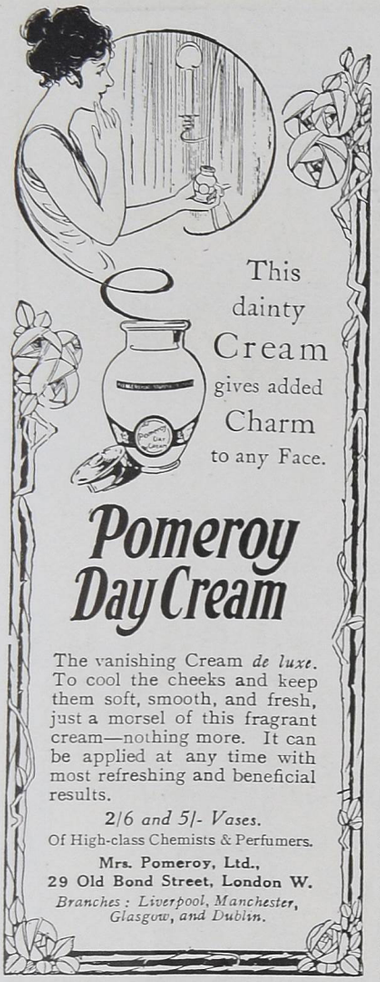


SEEN *on the* STAGE

(*Continued from page 80*)

the idealizing fumes of alcohol, they join hands and swear fidelity to a lasting bond of brotherhood. Each of them—quite honestly—forgives his enemies and resolves to do good, in his final moment, to those who have used him, in the past, despitefully; and the public is shown a momentary picture of many despicable human beings rising, in a tragic crisis, to nobility, and preparing to front death as an equal and a friend. But then the flood subsides; the mortal danger disappears; and each of these wastrels reverts, by long-established custom, into the very rogue he used to be before death appeared to summon him magnificently to become a better person than his habitual and sordid self. This ending of the play is cynical; but it is true to life, and it contains the elements of tragedy. The truth of the whole matter seems to be that it is more difficult to live nobly than it is to die nobly: and this is a truth, perhaps, that should be cherished in a period which, like the present, offers easily to any moral slacker so magnificent an opportunity to die.

"The Deluge" was beautifully acted by a well-selected cast rehearsed by Mr. Hopkins. The single set, designed by Mr. Robert Edmond Jones, was remarkable not only for its decorative fitness but also for its realistic accuracy. The production of this interesting play may be commemorated as a fact that adds a jewel to the crown of Mr. Arthur Hopkins as a producing manager. It is only because so serious a document was unable to attract the unserious attention of the drifting public of mid-August that "The Deluge" must be catalogued, in the technical language of the theatre, as a "failure."

NEW YORK SHAKES OFF ITS SUMMER

(*Continued from page 71*)

hat of dull red Georgette crêpe overlaid with navy blue. The shape was broad and flat and was set at a becoming angle on her white hair. On the same day, Mrs. Alexander Dallas Bache Pratt, who was lunching with a young officer, wore an interesting gown which might serve as a forecast of autumn fashions. The skirt was of dark satin, and the long loose bodice was of dull blue satin embroidered with small Chinese motifs. This use of Chinese embroidery is characteristic of the new models which have been produced in Paris.

THE SEASON'S TRIMMINGS

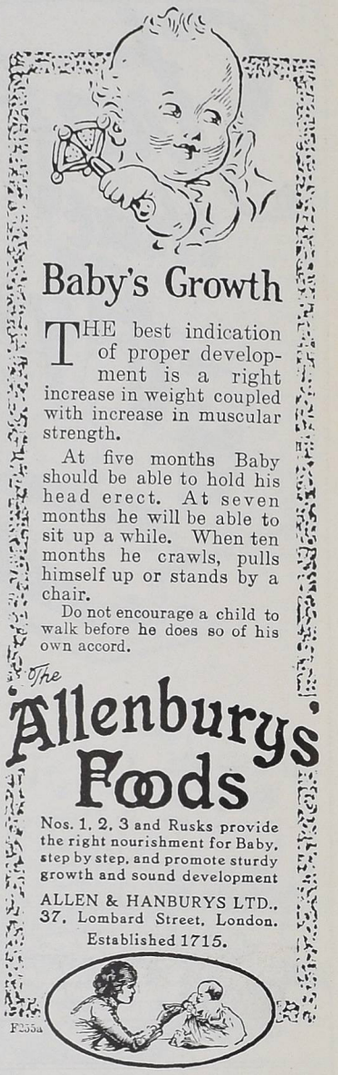
Other than the Chinese embroidery, there is not an extensive use of embroidered trimming on the new frocks, but the sparing uses are often unusual. Agnes, for instance, scatters tiny metal stars through the flat silk embroidery which she uses on a tan afternoon gown. A great deal of jet is used on evening gowns. Not only is this form of trimming employed on many gowns, but a great deal of it is often used upon an individual model. One of the smartest of the new black gowns is trimmed with flat jet discs about the diameter of a ten-cent piece and very beautifully facetted. Not many beads are used, but once in a while one sees them employed in quite a novel way, as when Margaine Lacroix makes an entire collar of tan and blue beads for an afternoon frock. This same house fastens a tan velvet collar with a gilt chain run through eyelets and strung with coral drops.

Tassels, however, are the accepted ornaments of the season, especially the large ones of Chinese propensities. Sometimes these tassels form very lovely colour effects, as in the case of the tassels which hang at the end of a flame-coloured sash lined with faun colour, which girdles a Margaine Lacroix afternoon gown. These tassels are perhaps seven or eight inches long and are of flame colour with heavy black tops made of a lustrous black silk thread, knowingly wound.

The sashes on the new gowns are frequently interesting. Sometimes they are not detachable from the gown, but slip through large buckles. On one evening gown there is a great buckle of facetted jet discs at the back, through which is drawn a narrow belt ending in heavy tassels at each end. When the gown is slipped on over the head, the belt simply pulls out wide but is not separated from the gown. The half sash on an Agnes gown slips through two loops at the end of the bolero-like bodice and is simply knotted either at the waist-line or a bit below, whichever is more becoming. Bolero lines, by the way, are quite in fashion. One sees a great deal of tan and taupe in the new modes and quite a bit of old-blue is introduced, usually as trimming. On coats and frocks old-blue collars are seen, and one very lovely gown from Arnold is made of taupe crêpe de Chine—crêpe de Chine is much used by the couturiers—and is faced at the folds of the skirt and about the neck and cuffs with an exquisite shade of old-blue crêpe.

WE WEAR THE OUTSIDE, INSIDE

Sometimes old-blue is used in linings, and the linings of the new coats are extremely decorative. Lining materials, as such, seem to have been tabooed, and fabrics which have usually been employed for the outside of the costume have been purloined for linings. A coat of brown satin will be lined with a rose coloured wool velours, and one of taupe satin may have a lining of old-blue duvetyn. Satin is sometimes lined with satin, and the most exquisite combinations of colour are arranged in these new linings.



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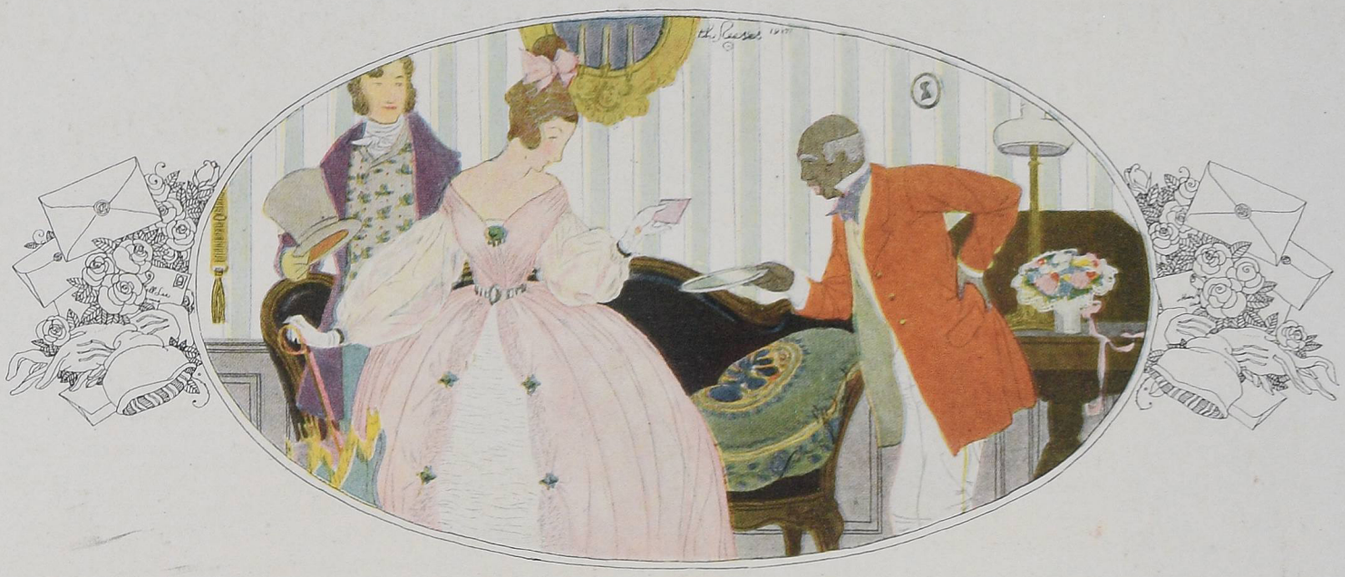

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